

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3212.

SATURDAY, MAY 18, 1889.

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**ROYAL ACADEMY OF ARTS.—NOTICE IS**  
HEREBY GIVEN, that the President and Council will proceed to ELECT on TUESDAY, May 22nd, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of 50*l.*, must be artists of repute in need of aid through the unavoidable failure of Professional Employment or other causes. Forms of Application can be obtained by letter, addressed to the Secretary, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Monday, 27th May.  
By order,  
FRED. A. EATON, Secretary.

**LONDON LIBRARY, St. James's-square, S.W.—**  
THE FORTY-EIGHTH ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room on WEDNESDAY, May 23rd, at 3 p.m.  
ROBERT HARRISON, Secretary and Librarian.

**LINNEAN SOCIETY OF LONDON.—**  
THE ANNIVERSARY MEETING of this Society, for the Election of a Council and Officers for the ensuing year, and for other business, will be held at the Society's Rooms in Burlington House, Piccadilly, on FRIDAY, May 24th, at 8 o'clock precisely.  
B. DAYDON JACKSON, Secretary.

**ROYAL SOCIETY OF LITERATURE.—** This Society will meet on WEDNESDAY EVENING, the 22nd inst., at 8 o'clock, at their Rooms, 21, Delahay-street, St. James's Park, when a Paper will be read by Mr. W. W. MARSHALL, F.R.S.L., on 'The Language, Literature, and Constitutions of the Channel Islands.'  
E. GILBERT HIGHTON, M.A., Secretary.

**BRITISH ARCHEOLOGICAL ASSOCIATION.—**  
A SPECIAL MEETING of the COUNCIL will be held on WEDNESDAY NEXT, May 22nd, at 22, Sackville-street, Piccadilly, W., to welcome the Members of the Cambrian Archeological Association on the occasion of their visit to the metropolis. Chair to be taken at 8 p.m. The following Papers will be read:—  
'Early Welsh (in Relation to other Aryan) Personal Names,' by the Rev. EDMUND MCCLURE, Secretary of S.P.C.K.; and on  
'The Crinoidal Fossils at Llanfyllter Major, Glamorganshire,' by J. ROMILLY ALLEN, F.S.A. Sec.  
Associates are invited to be present, and also at the other Meetings and Excursions of the Cambrian Association, particulars of which may be had on application to J. ROMILLY ALLEN, Esq., F.S.A. Sec., 20, Bloomsbury-square, W.C.

W. DE GRAY BIRCH, F.S.A., Honorary  
E. F. LOFTUS BROCK, F.S.A., Secretaries.

**THE FOLK-LORE SOCIETY.**

The NEXT MEETING of the Society will be held at 22, Albemarle-street, on TUESDAY, May 22nd, at 8 o'clock, when the following Papers will be read:—

'Dorsetshire Children's Games,' &c. by J. S. UDAL.  
'Legend of the Buddha's Alms Dish and its Affinities to the Holy Grail,' by ALFRED NUTT.

Particulars of the Society and of the Meetings may be obtained of the Hon. Sec., Mr. J. J. FORAN, 36, Alma-square, N.W.

G. L. GOMME, Director.

**TEACHERS' GUILD.—** On MONDAY, May 20th, at 8 p.m. H. J. MACKINDER, Esq., M.A., Reader in Geography in the University of Oxford, will LECTURE on 'The Teaching of Geography,' at Bedford College, 8 and 9, York-place, Baker-street, W. Open to all Members of the Guild.

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**MUSICAL GUILD.** Constituted by the ex-Scholars and ex-Students of the Royal College of Music. First Concert, WEDNESDAY, May 22nd, at 8 p.m. Town Hall, Kensington. Programme—String Quintet in C Op. 163 (Schubert); Piano-forte Trio in F, Op. 30 (Schumann); Solo Piano: Prelude and Fugue in E minor (Mendelssohn); Solo Violoncello: F. A. E. in E-flat major (Schubert); Song: 'Maid of Neidpath,' 'A Summer Wish' (Charles Wood); 'Friend of my youth' (W. Edmonstone Duncan); 'Le Soir' (C. Gounod). Executants—Vocalists: Miss Anna Russell and Mr. Daniel Price. Pianoforte: Miss Marian Osborn and Miss Annie Fry. Violin: Mr. Jasper Sutcliffe. Mr. Wallace Sutcliffe, and Miss Winifred Houldy. Viola: Mr. Emil Kreuz. Violoncello: Mr. W. H. Squire and Mr. J. T. Field. Accompanist: Mr. Frederic Sewall.—Serial Tickets, 1*l.* 1*s.*; Single Ball, 6*s.*; Unreserved Seats, 3*s.*; Admission, 1*s.*; to be had of STANLEY LUCAS, Weber & Co., New Bond-street; Mr. WHITE, 27, High-street, Kensington; and Hon. Sec., Mr. FRANK KERRAN, 9, Ashcroft-road, W.

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May 23rd. 'HENRY VIII.'  
June 4th. 'THE TAMING OF THE SHREW.'  
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**UNIVERSITY COLLEGE, LONDON.**  
ARCHAEOLOGY.  
Mr. HENRY RALFOUR, M.A., will Lecture (for the Professor) on WEDNESDAY, May 22nd, at 5 p.m., on 'The Origin of Decorative Art as Illustrated by the Art of Modern Savages.' Demonstration at the British Museum, the 23rd inst. 4-5.  
J. M. HORSBURGH, M.A., Secretary.

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**PARIS.—**The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

**INFORMATION** respecting Messrs. RIVINGTON'S NEW LIST will be found on p. 621 of this Paper.

**CRAWFORD MUNICIPAL SCHOOL of ART,** CORK.  
A vacancy having occurred in the HEAD MASTERSHIP of the above School, the Committee desire to receive applications for the position, which must be sent in on or before May 21st. Further particulars may be obtained from GEORGE J. ADAMS, Hon. Sec.

**KING EDWARD THE SIXTH'S SCHOOL,** BIRMINGHAM.  
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Two ASSISTANT MISTRESSSES will be required in this School in September next; one able to prepare candidates for the London Preliminary Scientific Examination, and one having a good knowledge of French and German. Candidates are requested to send in their applications and a copy of their testimonials to the Secretary on or before the 23rd day of May inst. Further particulars may be obtained on application to the Secretary, King Edward's School, New-street, Birmingham. Birmingham, 6th May, 1889.

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The PROFESSORSHIP of ENGLISH LANGUAGE and LITERATURE will be VACANT at the end of the present term by the resignation of Professor Henry Morley. For particulars apply to the SECRETARY. Testimonials, &c., to be sent to the College by May 31st.

**HOLIDAYS in NORMANDY.—**Monsieur BARBIER, French Master, Glasgow Athenæum, Examiner to Intermediate Education Board for Ireland, takes, for the months of June, July, and August only, at his country residence in Normandy, a FEW GENTLEMEN desirous of improving their knowledge of French by a stay in France. Beautiful country, tennis ground; every comfort. Backward Candidates prepared for Special Examinations. Highest references.—Particulars, M. BARBIER, Bath-street, Glasgow.

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The time to be allowed for each of these Three Papers will be three hours.

Dated this 15th day of November, 1888.

(Signed) HUGH SHIELD, Treasurer.

(Signed) CHARLES A. RUSSELL, Examiner.

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By order of the Executors of the late J. O. HALLIWELL-PHILLIPS, Esq. F.R.S., F.S.A.

**SURREY**.—Hollingsbury Cope, for a number of years until his death the residence of this distinguished antiquary and biographer of Shakespeare. A Freehold Estate of about 12 acres and a half, occupying a singularly choice position, about two miles above Brighton, on the south-western slope of the South Downs, some 350 ft. above the level of the sea, commanding a magnificent prospect over a great reach of country and the sea beyond. The residence is approached by a carriage drive with lodge at entrance, and consists of a connected group of picturesque one-storied buildings or bungalows, containing altogether some ten bed, dressing, and bath rooms, spacious drawing and dining rooms, smoking room, a fine study, library, greenhouse, and ample domestic offices. Almost every room has a south or south-western aspect (or both), and is panelled in varnish pitch pine, the principal apartments having lofty, open, timbered roofs. The fitting and finishing throughout is admirable, and to the sanitary arrangements the first attention has been paid under eminent authority. The out-buildings, at a convenient remove from the house, comprise stabling for several horses, two coachhouses, a specially constructed laundry, fowl and tool houses, workshops, and other adjuncts. The grounds are of singular beauty, the skill of the landscape gardener having been preserved and embellished the rugged natural beauty of the spot. The pretty cope or wood on the ridge of the slope sheltering the dwelling beneath it from the north and east is intersected by winding walks, and from an artificial pool, at its higher end, a stream flows in a series of mimic waterfalls through the whole length of the grounds to a similar pool below. There is a fine plantation of shrubbery, flower, and kitchen gardens, extensive lawns and grass plateau, and roserie arcade some 350 ft. long. This property in its situation, composition, and surroundings offers exceptional advantages to the literary man or others desiring a country retreat of a moderate compass, with every rural attraction, and yet with the practical benefits attaching to its proximity to Brighton, and its being but a little over an hour's express from London.

**MESSES. FAREBROTHER, ELLIS, CLARK & CO.** are instructed to SELL by AUCTION, at the Mart, Tokenhouse-yard, London, E.C. on THURSDAY, June 6, at 2 o'clock precisely, the FREEHOLD ESTATE, known as Hollingsbury Cope, in the parish of Patcham, Sussex, as described above.

Particulars, Plans, Views, and Conditions of Sale are in course of preparation, and may be obtained, when ready, of Messrs. MENDEL & CO., Solicitors, 8, New-square, Lincoln's Inn, London, W.C.; Messrs. BAKER, BEN, JAMES & REED, at the Mart, E.C.; and of Messrs. FAREBROTHER, ELLIS, CLARK & CO., 29, Fleet-street, Temple Bar, and No. 15 Old Broad-street, E.C.



*The Works of the late OTTO WEBER, A.R.W.S. R.H.A.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, May 20, at 1 o'clock precisely, the REMAINING WORKS in OIL and WATER COLOURS of OTTO WEBER, A.R.W.S. R.H.A., deceased, including a number of important finished Pictures which have appeared in the Royal Academy and other Exhibitions.  
 May be viewed, and Catalogues had.

*The Library of the late R. G. CLARKE, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, May 21, at 1 o'clock precisely (by order of the Executors), the LIBRARY of R. G. CLARKE, Esq., deceased, late of Highgate, comprising Books in all Classes of English Literature, including Works on the Fine Arts, History, Memoirs, Poetry and Fiction, Voyages and Travels, &c.  
 May be viewed, and Catalogues had.

*The Collection of Objects of Art of W. WALTON, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 22, at 1 o'clock precisely, the choice COLLECTION of OBJECTS of ART of W. WALTON, Esq., who is leaving Harrytown Hall, his residence in Cheshire, comprising Limoges Enamels, Majolica, Bronzes, Miniatures, Silver—Oriental, Sevres, Dresden, and English Porcelain—old Wedgwood—Carvings in Ivory and Rock Crystal, &c.  
 May be viewed two days preceding, and Catalogues had.

*Choice Collection of Old Dresden Porcelain of the late C. G. CAMPBELL, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 23, at 1 o'clock precisely, the choice COLLECTION of OLD DRESDEN PORCELAIN of COLIN GLENCRAIG CAMPBELL, Esq., deceased, late of Hertford-street, Mayfair, comprising numerous Cabinet Specimens from the Collections of Lady Carlington, Lord Exmouth, Lord Londesborough, Lord John Ashley, Lord Napier, &c. Also a few pieces of English Porcelain and Battersea Enamels.  
 May be viewed two days preceding, and Catalogues had.

*The Collection of Water-Colour Drawings of W. WALTON, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 24, at 1 o'clock precisely, the COLLECTION of WATER-COLOUR DRAWINGS of W. WALTON, Esq., who is leaving Harrytown Hall, his residence in Cheshire, comprising Works of  
 G. Barrett, F. Palmer  
 G. Catermole, C. Green  
 G. Chambers, W. Hunt  
 T. Danby, S. P. Jackson  
 S. Duncan, L. Lundgren  
 C. Fielding, H. B. Willis,  
 some of which were exhibited at the Manchester Jubilee Exhibition, 1887.  
 May be viewed two days preceding, and Catalogues had.

*The First Portion of the Collection of Modern Pictures of the late HENRY HILL, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 25, at 1 o'clock precisely (by order of the Executors), the FIRST PORTION of the valuable COLLECTION of MODERN PICTURES of HENRY HILL, Esq., deceased, late of Marine Parade, Brighton, including *The End of Day and After Sunset*, by H. W. B. Davis, R.A.—*Deserted Leaving Home*, *The River Born*, *Newgate*, *The Seamen's The Wide, Wide World*, and Twelve other Works of F. Holl, R.A.—*Hamlet and the King*, by W. Q. Orchardson, R.A.—*The Jacobites*, 1745, by J. Pettie, R.A.—*Backwater*, *Gathered*, by R. A. Oakes, R.A.—*The Right of Way*, by F. Walker, R.A.—*A Flood*, by R. W. Macbeth, R.A.—*The Sons of the Brave*, *Full Cry*, *Village Coquettes*, *Cradled in her Calling*, *The Reaper and the Flowers*, *The End of the Journey*, and Five other Works of F. B. Morris, R.A.—*The Harvest Waggon*, by G. Cole—*Nine Works* of W. F. B. Britten—Five works of M. J. Strudwick, and capital Example of  
 C. Baxter, G. Morland  
 R. Baylis, C. Green  
 J. Barr, H. Helmsick  
 C. Calthrop, C. N. Henry  
 E. W. Cooke, R.A., E. P. Poole, R.A.  
 D. Cox, J. MacWhirter, A.R.A.  
 M. Fisher, H. Moore, A.R.A.  
 Also Fisherman's Cottage and Two other Examples of J. J. Russell—Five Works of B. Corot—Five by Degat—Five by J. P. Millet—Capital Works of C. F. Daubigny, Debrieux, Fantin, Munthe, T. H. Rousseau, A. Rossi, J. Veyrassat, and others of the Continental School.  
 May be viewed two days preceding, and Catalogues had.

*Modern Engravings, the Property of the late R. G. CLARKE, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, May 27, at 1 o'clock precisely (by order of the Executors), MODERN ENGRAVINGS, the Property of R. G. CLARKE, Esq., deceased, late of Highgate, comprising choice Artists' Proofs after Sir J. Reynolds, T. Gainsborough, R.A., Sir T. Lawrence, Sir E. Landseer, Sir J. E. Millais, &c. Also Proof Engravings after Sir E. Landseer, R.A., Sir J. Reynolds, Gainsborough, Constable, Sir F. Leighton, P.R.A., &c., the Property of the late JOHN FRASER, who was for many years with Messrs. Henry Graves & Co. and some Drawings by T. Rowlandson.  
 The Collection of Pictures of WILLIAM CHRISTIE, Esq.  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 1, at 1 o'clock precisely, the valuable COLLECTION of MODERN PICTURES, chiefly by Scotch Painters, formed by WILLIAM CHRISTIE, Esq., who is leaving Harrytown Hall, his residence in Cheshire, including Within a Mile of Edinburgh Town and Gadsow Forest, by Aeneas Houli, R.S.A.—*Oil Bais* and the Bishop of Granada, by W. B. Lockhart, R.S.A.—*The Forest*, by R. A. Oakes, R.A.—*God's Sacre Iona*, by J. MacWhirter, A.R.A.—*Bliss*, *Cushla Macree*, and Interior of a Shebeen, by E. Nicol, A.R.A.—and choice Examples of  
 R. P. Heli, R.S.A. E. Hayes, R.A. O. B.'Neill  
 J. Barr, H. Helmsick, J. W. Oakes, A.R.A.  
 H. Cameron, R.S.A. Otto Leyde, A.R.S.A. J. Pettie, R.A.  
 A. Dawson, D. D. Michie, E. C. Williams  
 A. Fraser, J. W. Nicol, H. B. Willis,  
 T. Graham,  
 most of which were purchased direct from the Artists; also a small COLLECTION of PICTURES, the Property of R. G. CLARKE, Esq., deceased, late of Highgate, and others from different Private Collections, comprising some and accompanied, by J. O. Oakes, R.A.—*A Highland Shepherd*, by R. Andell, R.A.—*Dr. Johnson and Madame de Boufflers*, by W. F. Frith, R.A.—*On the Arun*, by F. B. Morris, A.R.A.—and Examples of J. B. Burgess, R.A., T. B. Cooper, R.A., G. Cole, W. O. T. Dobson, R.A., B. Foster, G. D. Leslie, R.A., J. Phillip, R.A., T. M. Richardson, J. Webb, and a few Works of the Continental School.  
 May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

*The Collection of Pictures and Drawings of the late JOHN SOUTHGATE, Esq.*  
**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 1, and MONDAY, June 3, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS formed by JOHN SOUTHGATE, Esq., deceased, late of Streatham, including Sixteen beautiful Works of B. W. Landseer, R.A., obtained direct from the Artist, also some Examples of J. H. Burgess, R.A., Vicat Cole, R.A., T. B. Cooper, R.A., E. Long, R.A., C. Stanfield, R.A., H. Le Jeune, A.R.A.,  
 T. Miller, F. Foster  
 T. Danby, F. B. Hardy  
 H. Dawson, F. W. Hulme  
 Duvergier, W. L. Leitch  
 Ellis, H. Schlesinger  
 C. Fielding, E. M. Wimperis.

*Ninety-one Illuminated and other Manuscripts on vellum, being a Portion of the HAMILTON PALACE COLLECTION, still lying in the possession of the ROYAL MUSEUM of BERLIN.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 23, at 1 o'clock precisely (unless previously disposed of by private contract), NINETY-ONE MANUSCRIPTS on VELLUM from the LIBRARY of the late DUKE of HAMILTON, comprising *Evangelia IV*, Latin, written on purple vellum in uncial letters of gold by an Anglo-Saxon scribe for Archbishop Wilfrid of York (A.D. 670-80), and subsequently presented to Henry VIII. Evangelistarium, with a number of the highest order of Byzantine art in the eleventh century—Boccaccio, *Illustras Malheuris*, with exquisite miniatures—old French Romances and Poems—various copies of the *Miscell*, *Brutarius*, *Palmerium*, *Horn*, and other Service Books, with magnificent illuminations—Works of the famous calligrapher Nicolas Jarry.  
 May be viewed two days prior. Catalogues may be had, price One Shilling each; illustrated copies, Five Shillings.

*The Collection of English and Roman Coins of the late CHARLES WARNE, F.S.A.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, May 24, and Following Day, at 1 o'clock precisely, the COLLECTION of ENGLISH and ROMAN COINS of the late CHARLES WARNE, Esq., F.S.A., &c., Author of 'Ancient Mints of Dorset,' 'Ancient Dorset,' 'The Celtic Tumuli of Dorset,' &c., comprising Roman Consular and Imperial Silver and Bronze Coins—*Conformis*, *Medallions* of Nero, Trajan, and others—*Relating to Britain*—a most important and unusually complete Series of Coins of Carausius and Allectus, in Gold, Silver, and Bronze—*Saxon Coins* of Berthulf, Cuthbert, Ethelred, &c.—a number of Coins emanating from the Dorsetshire Mints, and engraved in 'Mints of Dorset'—*Pennies* of William I. and II., Henry I., &c.—and a large number of Coins and Medals of the later English Monarchs, &c.  
 May be viewed two days prior. Catalogues (illustrated) may be had; if by post, on receipt of eight stamps.

*The Collection of Engravings, Etchings, and Paintings, and Books on Art of READ ADAMS, Esq., of St. Eves, Hunts.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 27, and Following Day, at 1 o'clock precisely, the COLLECTION of ENGRAVINGS, ETCHINGS, PAINTINGS, and BOOKS on ART of READ ADAMS, Esq., of Hemingford, St. Eves, Hunts, comprising many of the more important Picture Galleries, Collections of Prints—*Etchings* and *Drawings* by Old Masters—*Fancy Subjects* by Barolozzi, Morland, and others—*Line Engravings* by W. Woollett, H. Morghen, J. G. Wille, &c.—*Turner's Liber Studiorum*—*Oil Paintings*, Miniatures, &c. The Engravings include many which are framed.  
 May be viewed two days prior. Catalogues may be had.

*The Collection of Saxon and English Coins, the Property of WILLIAM A. COTTON, Esq.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 27, and Following Day, at 1 o'clock precisely, the COLLECTION of SAXON and ENGLISH COINS, the Property of WILLIAM A. COTTON, Esq. (Member of the Numismatic Society of London), of Bromsgrove, Worcestershire, who is relinquishing the pursuit on account of ill health—Numismatic Books and Cabinets.  
 May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

*A Collection of Decorative Porcelain formed by a well-known Collector.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, May 29, and Following Day, at 1 o'clock precisely, a COLLECTION of DECORATIVE PORCELAIN formed by a well-known COLLECTOR during the past forty years, consisting of a large assortment of Saxo-English Porcelain—*Blue and White*, *Blue and Gold*, *Blue and White*, *Blue and White*, and other varieties—*Leeds Ware*, &c.—English Porcelain, including a large assortment of Old Worcester, as well as Services of a later period, among which is a handsome Desert Service, with the crest of the late Countess of Halesburg, by Chamberlain—Specimens of Crown Derby by Flight and Barr, &c.—Chelsea Statuettes—and some very choice Examples from the Duke d'Aumale's Collection—Foreign Porcelain of Dresden, Berlin, Sevres, &c.—a large assortment of Oriental Porcelain.  
 May be viewed two days prior. Catalogues may be had.

*A Collection of Engravings, the Property of the late G. SINCLAIR, Esq.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, May 31, at 1 o'clock precisely, a COLLECTION of ENGRAVINGS, the Property of the late G. SINCLAIR, Esq., comprising fine Mezzotint and other Portraits by Botticelli, W. Green, J. Smith, S. Cousins, Houtbraken, J. B. Smith, Barlow, McAdell, B. Watson, Faber, S. W. Reynolds, and others.  
 May be viewed two days prior. Catalogues may be had.

*A Collection of the Engraved Works of WILLIAM WOOLLETT and JOHN SCOTT, mostly in proof states.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on SATURDAY, June 1, at 1 o'clock precisely, an important COLLECTION of the WORKS of the celebrated engraver WILLIAM WOOLLETT and JOHN SCOTT, mostly in proof states—*Naval Engagements*, *Sporting and Fancy Subjects*, *Portraits*, &c., the Property of a GENTLEMAN leaving London.  
 May be viewed two days prior. Catalogues may be had.

*The Library of the late C. J. KNIGHT, Esq., F.S.A.*  
**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 6, and Two Following Days, at 1 o'clock precisely, the LIBRARY of the late C. J. KNIGHT, Esq., comprising numerous valuable Architectural Treatises—Specimens of Early Typography—a fine Collection of Illuminated Manuscripts—Books of Hours and other Manuscripts on vellum of the Fifteenth and Sixteenth Centuries—Works in General Literature—and a few Water-Colour Drawings.  
 May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

*Musical Property.*  
**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, May 21, at half-past 12 o'clock precisely, an extensive COLLECTION of MUSICAL PROPERTY, comprising Grand and Cottage Pianos by Broad, Bord, and others—American Organs—Harmoniums—large-size Musical Cabinets—Italian and other Violins, Violas, Violoncellos, and Double Basses—Bows, Cases, and Fittings, including the Collection of Mr. HALL, of Tottenham—Concertinas, Guitars, Banjos, Zithers—Horns and Wood Wind Instruments—the Collection of MUSICAL PORTRAITS, in Oils, &c., of the late WM. CASTELL, Esq., &c.

*Collection of Engravings, the Property of an Amateur.*  
**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, May 22, at ten minutes past 1 o'clock precisely, a small but choice COLLECTION of ENGRAVINGS, chiefly of the Fancy School, the Property of an AMATEUR.  
 Catalogues on receipt of stamp.

*Library of the late Rev. LUKE TYERMAN (Author of the 'Life and Times of John Wesley,' &c.).*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, May 23, and Following Days, at ten minutes past 1 o'clock precisely, the LIBRARY of the late Rev. LUKE TYERMAN (Author of the 'Life and Times of John Wesley'), consisting of the *Writing of the Chief Dissenters*, Church Divines and Works in General Literature; also Rare and Curious Books—Specimens of Early Typography—Old Books with Woodcuts—a number of Works on Oriental and Foreign Literature, from the Library of a Philologist, &c.  
 Catalogues on receipt of two stamps.

*Collection of Pictures and Water-Colour Drawings of G. B. E. HODGES, Esq., of Clapham Park.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, June 3, TUESDAY, June 4, and THURSDAY, June 6, at ten minutes past 1 o'clock precisely each day, the FIRST PORTION of the extensive COLLECTION of PAINTINGS in OIL and WATER COLOURS belonging to G. B. E. HODGES, Esq., of Southlands, Clapham Park.  
 Catalogues forwarded on receipt of two stamps.

*Miscellaneous Books, including Portion of the Library of an Eminent Classical Scholar; the Library of a Gentleman removing, &c.*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on TUESDAY, May 21, and Three Following Days, at 1 o'clock, valuable MISCELLANEOUS BOOKS, comprising *Western's Greek Testament*, 2 vols. folio—*Cruciver's Anatomy*, 3 vols.—*Braune's Anatomy*—*Quintessence of Hamy*, *Crania Ethnica*—Wecker, Landolt, &c. *Ophthalmologia*, 4 vols. 8vo.—*Conchologia*, *Vegetura-Gravure*, 15 vols.—*Ackermann's Repository*, Arts, 20 vols.—*Beauties of England and Scotland*, 31 vols. Large Paper—*Hasted's Kent*, 12 vols.—*Archaeological Journal* to 1869, 26 vols.—*Edinburgh Review* to 1868, 173 vols.—*Gentleman's Magazine* to 1853, 152 vols.—*Cassell's Portraits*, Second Series, vol. Large Paper—*Health*, *Panorama of Fashion*, coloured—*Scrope's Salmon Fishing*—*Butler's Hudibras*, Large Paper (No. 43)—*Dramatists of the Restoration*, 14 vols.—*Sketches by Bos*, 3 vols., and other Editions of Dickens's Novels in Parts—*De Quincey's Works*, 16 vols., &c.  
 To be viewed, and Catalogues had.

*MONDAY NEXT.—Exotic Insects.*

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, May 20, at half-past 12 o'clock precisely, a fine SERIES of BUTTERFLIES, just received from the Spion Islands, in unusually perfect condition, obtained by Mr. C. M. WOODFORD, who has announced that he has given up collecting; also a Collection of Lepidoptera from N. W. Horns, containing many scarce species; also a Collection of Butterflies, in Papers, from Burmah, consigned direct, together with insects from other localities.  
 On view on Saturday prior from 10 to 4, and morning of Sale, and Catalogues had.

*FRIDAY NEXT.—Scientific Instruments, Photographic Apparatus, and Miscellaneous Property.*

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, May 24, at half-past 12 o'clock precisely, CAMERAS and LENSES by First-Class Makers—*Tripled Standards*, *Read Heat*, *Dry Plates*, and other Photographic Apparatus—*Microscopes* and *Slides*—*Telescopes*, &c. Also Furniture, Books, Magic Lanterns and Slides, Electric and Galvanic Instruments, Opera and Race Glasses, and Miscellaneous Property.  
 On view the day prior from 2 till 5, and morning of Sale, and Catalogues had.

*Diurnal Lepidoptera and Coleoptera.*

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, May 20, at half-past 12 o'clock precisely, a PORTION of the ENTOMOLOGICAL COLLECTION formed by Captain G. E. SHELLEY, consisting of Diurnal Lepidoptera and Coleoptera.  
 On view on Saturday prior from 10 to 4, and morning of Sale, and Catalogues had.

**LIVERPOOL.—THOMAS WHITEHEAD & SON'S** Auction-Rooms, 67, Hanover-street.—*Decorative Chippendale Furniture—Old Dutch and Antique English Glass—Crown Derby China—Valuable Pictures—Library of Scarce and Interesting Illustrated and Standard Books* (by order of Dr. HERBERT TAYLER, of Bootle), TUESDAY and WEDNESDAY NEXT, May 21 and 22, commencing each day at 12 noon.

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## LITERATURE

*Flower Pieces, and other Poems.* By William Allingham. (Reeves & Turner.)

MR. ALLINGHAM'S way of giving his books to the public makes it difficult to review any one of them. A new volume of verse by him is for the most part a reintroduction in altered grouping of poems from his sundry former volumes, and, although their own merits and their repeated presentations enable us to recognize promptly the main host of reprints, we cannot be confident as to any poem which is new to us that it is new to other readers and has not made a former *début* of which we are unaware. 'Flower Pieces, and other Poems,' is principally a selection from poems which (setting aside a first appearance which some of them made in a volume published in 1850 and afterwards withdrawn) were printed in volumes of 1884 and 1885 and have since kept appearing at intervals in volumes of varied titles—to which selection is added most of the 'Fifty Modern Poems,' which we believe first took book shape in 1865. There is a volume of 1887, 'Irish Songs and Poems,' which again reproduces 'The Music Master' and several of the minor poems of the earliest volumes, together with five or six pieces which seem to be new-comers; and in 'Flower Pieces, and other Poems,' we now have all the rest of their contents published anew. It is noteworthy that none of the poems selected for 'Irish Songs and Poems' is reissued in 'Flower Pieces, and other Poems,' and we infer that these two volumes are to be considered as for the present completing each other as the approved collection of Mr. Allingham's lyrical verse—'Laurence Bloomfield' forming a volume apart.

Among the many old acquaintances now brought to us again there is scarcely any change. And that fact is a pleasant one. Very often the changes made by an author in his poems of former days are not improvements. He may have become a writer in all ways more masterly, his touch may be finer, his taste more impeccable, but the stumbling-block is that he has become different. When he corrects and interpolates and omits in the work he did so long ago he is very much in the position of one who

is tinkering at somebody else's poetry—a thing which no mortal can do well. Ladies say that two workers on the same strip of embroidery are likely, even if equally skilful, to spoil the look of the work, because of dissimilarity in their execution; there is like risk of bad matching when the undertaking is a poem—or rather there is then a certainty of bad matching, for, though two right hands may chance to set their stitches alike, no two heads of poets will ever think their verses in exactly the same tone. Let the embellisher add or delete never so wisely, something he cannot restore is lost by the intrusion of another mind; disparity has come where, with whatever faults, there had been unity. And if, as must needs sometimes happen, an author has become other-minded than he was when he wrote his poem of some years back, his emendations may fit the poem no more naturally than a stranger's. But, even when the change is an improvement, it is always rather a trial to find that some line which has caught one's memory is henceforth to lose its familiar sound, or that, "his fancy wiselier deemed of," the poet has corrected away some passage which was identified in one's mind with the poem as a trifling blemish may be identified with the attractiveness of a friend's good looks. It would not do to say that a poet should never interfere with his verse after it has become a public possession, for it might be that in a happy moment he could remove a fault or add a beauty so fitly that it would be a sin to forbear; but the moment must needs be so happy as to deserve the epithet *inspired* for a variant in a familiar stanza not to come jarringly to the unexpected reader. As with music, so with verse, the ear once accustomed to a combination resents any change as a perversion: and, as it is of the nature of poetry not merely to convey to the recipient mind the poet's ideas, but to arouse in that mind an assimilative consciousness as though the ideas were its own, and also by suggestive influence to set it astir with reflex imaginings and with associations of ideas belonging to itself, there is good cause for holding that the sensation of a kind of loss inflicted which comes to so many minds on meeting with any substitution, however admirable, for the version they have accepted should be regarded as an instinct other and higher than of mere natural conservatism. We hold that a poet should only remodel his published work under a poetic sense that he *must*; and, although revision would seem to offer more reason for Mr. Allingham's way of republishing his *répertoire* not as new editions but as new books, we cannot be sorry that, having formerly completed the poems to his satisfaction, he remains satisfied to let them alone.

We have detected scarcely any retouching in this volume. The most marked alteration is but that the cicada of the delightful little version from the anthology "Cicada, drunk with drops of dew," has become a tettix—a matter which affects the poem only by the substitution of "O Tettix!" and "O my Tettix!" as vocatives where there stood "cicada" and "dear cicada." As to this new reading, cicada, though less onomatopœic, sounds pleasanter than tettix, and has long since become the English way of naming

this grasshopper; but, if Mr. Allingham sees objection to a designation of Latin origin for a Greek insect, there is small harm done. And readers innocent of Greek can easily get the little puzzle he has set them solved by a schoolboy friend. It is not Mr. Allingham's fault, nor Meleager's, that the ancient Greek enthusiasm for the tettix as a musician is not fully understood by moderns—by some of whom, alas! the strident rustler would, if might be, be sent to school to the common English grasshopper to learn a softer chirp. We have heard a first-class classic mention the cicada as "a creature that sits in a tree and quacks." A disrespectful statement! but yet—Well, to return to Mr. Allingham's emendations. We find that a poem known in several earlier volumes as 'Theania' now has for title "Unknown belov'd one"—taken from its first line—and that what was 'Wayconell Tower' is 'In a Ruined Tower'—which we do not like so well as the old name, for, though we know nothing of Wayconell Tower, we prefer the tower being some tower in particular. We have not been able to track out other changes; and, if there are any, they must be even more insignificant than those we have mentioned.

The thirty brief poems connected with flowers which give this volume its name are (excepting 'The Choice,' which is in very early volumes) unknown to us, and may be now contents of a book for the first time. They do not show Mr. Allingham's best and most characteristic qualities. We miss the freshness and brightness and natural utterance which belong to most of his former lyrics. There used to be a spontaneous rippling flow in them which has always connected this writer's poetry in our minds with the notion of a clear swift brook in the moorlands; but in the "Flower Pieces" series there is effort to make something to say, and again effort to say the something admirably, which are distressfully apparent; there is hence constraint and unreality—our brook is checked and forced and imprisoned to have it an artificial lake.

The "Flower Pieces" are in three sections: first "Flowers and Months," a dozen sonnets, a flower to a month; then "Flowers and Poets," of which the several poems are all wrought to the idea of ascribing each flower to some individual poet as symbolic of him; and then there are five miscellaneous pieces, of which 'The Choice' is a list of flowers and 'Wayside Flowers' is true to its title, but 'In a Garden,' 'At a Window,' and 'Eärliné' only pass muster as Flower Pieces by virtue of some casual unimportant reference to a flower. In the "Flowers and Months" sonnets beautiful lines are frequent; but artificiality of idea is marriously prevalent. The main thought of the poem is too often, as Mr. Allingham describes it in 'The Snowdrop,' but "a fitting phantasy and fond conceit," and the metaphors and similes are not images but merely conceits. The daisy's day's eye is theme for the most ponderous analogy; the daffodil is persistently a "tassel upon March's bugle-horn," and March's bugle-horn blows through a whole sonnet to the tune of "Tantarrara"; wild roses are girl's kisses changed to pink butterflies throughout another sonnet; the snowdrop is well described as a

drop of snow  
Enchanted to a flow'r, and therewithin  
A dream of April's green,

but when the poet (under what we believe a mistaken impression that snowdrops are called Fair Maids of February not from their obvious suggestiveness of girlhood, but in homage to the Virgin) proceeds to weight the pretty flower's simplicity with the dogmas of the Immaculate Conception of the Virgin and the Invocation of Saints, the incongruity and the strain of the allusions repel sympathy. We may quote the sonnet—the last two lines we particularly like:—

SNOWDROP.

(In Time of War.)

Fair Maid of February—drop of snow  
Enchanted to a flow'r, and therewithin  
A dream of April's green—who without sin  
Conceived wast, but how no man may know;  
I would thou mightest, being of heavenly kin,  
Pray for us all (thy lips are pure, altho'  
The soil be soak'd with tears and blood), to win  
Some ruth for human folly, guilt and woe.  
A flitting phantasy and fond conceit!  
Yet mark this little white-green bell, three-cleft,  
Nor say of miracles the Earth's bereft.  
Lo, for our comfort, here is one complete:  
And after this the whole new spring-time left,  
And all the roses that make summer sweet.

'The Primrose'—the April sonnet—is a pleasant one with its thrush talking on through glittering rain, and has not the flaw of forced conceits:—

PRIMROSE.

The rancour of the East Wind quell'd, a thrush  
Joyfully talking on through glittering rain,  
O see the yellow tufts along the lane,  
Crowding the copse round every budded bush,  
Dotting the dingle by its brooklet's gush,  
And elm-path's mossy border,—who not fain  
To drink their tender sweetness, cool and fresh,  
The very breath of Spring, return'd again?

The Child's Flow'r, in the childhood of the year:  
Our slopes and woods but yesterday were drear;  
Now all the country breaks into a smile  
Of Primroses, and Youth is full of cheer;  
This fragrant vernal breeze in some, the while,  
Waking old thoughts, unutterably dear.

And we will give yet another; chiefly because it seems an experiment in versification, but also for its happy descriptiveness—we own we should like the descriptiveness better in the customary iambic metre. Mr. Allingham, by the way, shares with Madame Darmesteter the admiration for the ivory, coral, and gold, tints she and he see in the honeysuckle flower: our eyes fail to perceive in the honeysuckle tints either the vividness of coral and of gold or the pallor of ivory.

HONEYSUCKLE.

First a cloud of fragrance. Then one sees  
Coronets of ivory, coral, and gold,  
Full of luscious treasure for the bees,  
In their hedgerow-wreathage manifold  
Clustering, or outswinging at their ease,  
Watching in the hayfield those who hold  
Scythe and rake, or overpeering bold  
Dusty wayfarers 'twixt roadside trees.

Honeysuckle-scented Summer Night!  
Leaves above and dewy woods around,  
Save the purring nightjar not a sound,  
Save the tender glowing stars no light,—  
Thou hast hid thy lovers out of sight,  
Bower'd, or wandering through enchanted ground.

The governing idea of the "Flowers and Poets" poems is put by Mr. Allingham in his 'Prelude' that

each modal element  
A faculty doth represent,  
And the beauty creamed in Flowers  
Mind's distinct poetic powers,

But there is nothing new in likening some poet, or any other sort of artist, to some flower, by way of expressing the sort of sensation he produces; and the fancy is scarcely worth even a schoolgirl writer's elaboration in poem after poem. The likenings admit of discussion, too; probably no two persons would agree on them. For our part we do not think Coleridge well explained by the passion flower, nor Tennyson by the jessamine, and least of all can we accept the peony for Marlowe. The cactus will do for Carlyle—but the Scotch thistle with its rich, grave, solemn colour, sweet but not freely issued scent, and warlike prickles, would do far better, as it seems to us. We cannot understand what Dryden has to do with the rhododendron, though, on reflection, we accept the subsequent assignment of the mignonette to Goldsmith. And why is "dark red wallflower" like Chaucer? Because, says Mr. Allingham,

So rich it is, yet sturdy in its hue;  
So sweet in scent, yet very wholesome too;  
So freshly thriving in a homely place,  
Yet in the rarest knots a welcome grace.

Probably Mr. Allingham is treating the dark red wallflower, a gardener's variety, as if it were the single yellow wallflower—sweetest scented of all—that grows wild on walls and "homely places." Shakespeare deserves all that is best, so let him be all the roses; yet the pansy, to our mind, would describe him better. And so we might go on through the long gardener's catalogue to which Mr. Allingham has, with scant poetic grace, appended the names of standard poets. But is such fancy-mongering worth while? We could make out a good case for dubbing Mr. Allingham a periwinkle, or a clematis, or an orange-blossom, or lots of other flowers, and we could do the same sort of thing mineralogically, or ornithologically, or entomologically; but the game is fitter for children, and they have many such. We ask for something better from a man of Mr. Allingham's repute and ability.

*Essays in Biblical Greek.* By Edwin Hatch, D.D. (Oxford, Clarendon Press.)

DR. HATCH's volume will be welcomed by students and scholars; for Biblical Greek has not yet received adequate attention from those who are interested in the languages of the Bible, though it has not been neglected by German scholars such as Winer, Fritzsche, Bleek, and Bretschneider. But none has undertaken its study in a systematic or comprehensive way; and the field is still open.

Dr. Hatch has chiefly occupied himself with the Greek version of the Old Testament, a version whose text stands in need of a thorough critical revision at the present day, since little has been done for it except the collection of various readings from MSS. in the large edition of Holmes and Parsons—a collection carelessly made, and therefore untrustworthy. It is hoped, however, that Prof. de Lagarde may be encouraged to continue his valuable labours and produce a critical text, and that the Cambridge edition, which has been begun, may assist to the same end. But the collation of the necessary materials is too much for one man, and the expense attendant on employing a number of competent collators too great to

be readily hazarded in a commercial age or country. In the mean time all that individual scholars can do is to contribute to the work.

The present essays take a wide range, touching more or less on all that constitutes Biblical Greek, and therefore on the Greek of the New Testament. The method in which Dr. Hatch conducts his investigations is appropriate, showing that he has a good grasp of the subject he handles, and inspiring confidence in his general results. In the first essay, dealing with the Septuagint, he considers the special characteristics of that version, grouping them under three heads, viz., glosses and paraphrases instead of literal renderings, non-adherence to the metaphors of the Hebrew, variation of the renderings of particular words and phrases. Other versions of the Hebrew not only add to the vocabulary, but correct the LXX., sometimes substituting a literal translation for a gloss, or *vice versa* substituting a gloss for a literal translation, or, again, interchanging translations with it. In the second essay a number of words in Biblical Greek are separately examined, each in its classical use, with its post-classical and New Testament uses. The third considers psychological terms in Biblical Greek, first in the LXX. and Hexapla, next in Philo. In the fourth, quotations of passages from Genesis, Exodus, the Psalms, Isaiah, Philo, Clement of Rome, Barnabas, and Justin Martyr are given and commented on. The fifth essay examines what the author calls composite quotations in Clement of Rome, Barnabas, and Justin Martyr; while the sixth and seventh deal with Origen's revision of the LXX. text of Job and that of Ecclesiasticus respectively. The reader cannot well apprehend the treatment pursued without an example, but to quote one would need more space than can be afforded in a short review.

The volume is the work of an able scholar, whose investigations, the fruit of much labour and study, commend themselves to all who are interested in the subject. The difficulties inherent in most of the questions are fairly met and well discussed. The most perplexing crux, perhaps, is that of the LXX. text of Job, in dealing with which the author's ability and ingenuity are conspicuous. In the explanation of words and passages in the Greek Testament Dr. Hatch is less successful than elsewhere, and the second essay, though one of the longest, presents several doubtful statements. Those on Job and Ecclesiasticus are the best.

Though the Septuagint is an important factor in Hellenistic Greek, it is not a good translation, so that it is easy to make the mistake of using it too freely in correcting the Hebrew original. The translators had a copy or copies differing from the Massoretic text, and undoubtedly better in many instances; but their partial incompetence makes them precarious guides. Dr. Hatch's ingenious attempt to account for the remarkable additions to the Greek of the LXX. in the book of Job supplied by Origen from Theodotion, by starting a theory that the book of Job originally existed in a shorter form than the present one, and that large additions were made to the text by some



Hebrew poet between the time of the original translation and that of Theodotion, is discountenanced by serious difficulties. Doubtless the Massoretic text of that book requires much correction, not so much, however, as that to which Merx subjects it.

The following particulars demand correction or are subject to doubt. P. 16, *וְיָקִים* (Numbers xxxi. 5) is rendered "were handed over" = *ἐξήνθησαν*, LXX. Here the verb, which properly means "were set apart" or "selected," is wrongly translated. On p. 17 it is said that *βοηθός* is a paraphrase of the personal pronoun *ἐγώ*, though the pronoun is represented by *ἐμοί* in the passage (Psalm cxvii. 6). The use of *ἀναγινώσκειν* in the parenthesis (Matthew xxiv. 15, Mark xiii. 14) is explained by "let him who reads and comments on these words in the assembly," which puts into the verb much more than it was meant to convey. The meaning of "praise" assigned to *ἀρετή* in the epistle to the Philippians and the two of St. Peter, because the Septuagint uses it as

the equivalent of *חַיִּים* or *חַיִּים*, cannot be accepted. Nor is there any reason for translating *δίκαιος*, applied to Joseph in Matthew i. 19, "a kindly man."

The long and elaborate account of the words *ἐτοιμάζειν*, *ἐτοιμασία*, *ἐτοιμος*, is ingenious, but Dr. Hatch errs by making unnecessary distinctions; and the sense attributed to the second of these nouns, "firm foundation" (Ephes. vi. 15), cannot be accepted. In Romans xvi. 23 there is no reason for making *οἰκονόμος* τῆς πόλεως administrator "of the city lands" instead of the city. At Proverbs xxv. 1 Symmachus is incorrectly quoted as having *παρὰβολαί*. Both he and E have *παροιμία*. The ingenuity of Dr. Hatch rather than his sound judgment is seen in attributing to *πονηρός* in various passages of the first Gospel the signification "niggardly." One of the most important words in the New Testament is *πίστις*, to which the author has devoted considerable space, beginning with its psychological meaning in Aristotle. This expressive noun is inadequately explained. Its different use in St. Paul's epistles and in that to the Hebrews is not brought out; and every critical reader must be disappointed with the explanation of the term. Its use in Philo, however, is excellently illustrated. In discussing *ὑπόστασις* Dr. Hatch supposes that it passes into the sense of "hope" in several passages of the New Testament, which is a doubtful surmise. In one passage at least it means "substance," "essence," viz., Hebrews i. 3, as it does in Wisdom xvi. 21; but this is unnoticed by our author. The mode in which he arrives at the meaning of "impious" for the Greek *ὑποκριτής* in the synoptic Gospels is too precarious to be adopted. No sufficient reason exists for abandoning its usual sense. It should ever be borne in mind that the LXX. has many erroneous renderings, and that Aquila, Symmachus, and Theodotion are not free from the same. In Ezekiel xlv. 25 Symmachus is wrongly quoted as having *νεκρῶ*. It should be *ὁ Ἑβραῖος* and *ὁ Σύρος*. In like manner, at p. 75, the statement that "*וְיָקִים*" is translated by Aquila *πενήτων*, and by the LXX. and Symmachus *πτωχῶν*, should be, "is translated by Aquila *πτωχῶν*, and by the LXX. and

Symmachus *πενήτων*." At p. 184 two citations from the third chapter of Barnabas, marked 6 and 7, should be 3. On p. 198 "Tryph. 32" is incorrect. In Barnabas xi. occurs a composite quotation from Jeremiah and Isaiah, the latter having "Sinai" instead of "Sion," which is in the Hebrew and LXX. Here our author thinks the Hebrew and LXX. should be corrected by Barnabas, which is certainly a mistake. Barnabas's "Sinai" is a change of the original "Sion" to suit the context of the passage in which it appears.

These and other particulars that might be noticed detract little from the general excellence of the book, which furnishes an important addition to the existing knowledge of Biblical Greek; and we hope that the learned author may pursue his studies in the same direction with like success. In doing so he will both encourage and assist many seekers in the department of philology.

*Autobiography of Giuseppe Garibaldi.* Authorized Translation by A. Werner, with Supplement and Lithographed Letters by Jessie White Mario. 3 vols. (Smith & Innes.)

THESE volumes are interesting and important: interesting because they relate to Garibaldi, concerning whom the English reader has not before had information so ample and authentic; important because documentary light is thrown on obscure passages of Italian history. Two volumes are occupied by the autobiography of Garibaldi, which, brief as compared with the known activity of his life, and incomplete as respects the amazing incidents of his career, will exalt the popular conception of him. His stormy life left him little time and less inclination to compose a chronicle of his career. The man who must write sometimes on the sea, in a cabin, in camps, in such intervals as marches or battles leave him, is not likely to spend much thought upon a story which he never expects to live to complete. At two periods he did put together the autobiography, which is now given to the English reader exactly as he wrote it and left it. Madame White Mario, who furnishes the preface and an admirable historic introduction, collated and made a fourfold catalogue of 17,000 letters, papers, and documents left by Bertani (now in the archives of Milan), and has seen all that are important and accessible elsewhere. She possesses a collection of valuable documents herself, she was a close friend of Garibaldi's, and her husband, Alberto Mario, was a distinguished companion in arms of the general in his greatest military undertakings. In fact, Madame Mario, English by birth and training, and Italian by interest and experience, knows more of Italy and its leaders than any other English writer.

Readers of Dumas's 'Three Musketeers' wonder how they could pass through so many conflicts and survive. Garibaldi encountered more perils by flood and field than thirty-six musketeers. It is true he had essentially a dramatic mind, and in conversation would endow realities with imaginative characteristics. Sometimes he appeared to mistake the intensity of his imagination for facts. But his actual exploits were

marvellous. He had an enthusiasm that shut its eyes to facts which confronted him; but he had also an enthusiasm which was invincible, and inspired others to overcome obstacles pronounced insurmountable by all practical persons. He tells the story of his life with modesty and reticence. There are passages of pathos and eloquence, touches of descriptive power, and literary portraits of men whose qualities and modes of thought are delineated with remarkable power of insight. In every page Garibaldi is always for his country and not for himself. No man had a more passionate devotion to his wife and children, but he never suffered any consideration for them to divert him from incurring peril, or from risking the sacrifice of himself for the freedom of Italy. He refused every honour and office which might interfere with his freedom of action in the pursuit of his great ideal. He intersperses his autobiography with continual admonitions to the youth of Italy to learn to live with frugality, to love labour, to pride themselves in honesty, and to abjure the seduction of tastes which enslave nations and deprive the people of the capacity of sacrifice for freedom. He was born with the love of his country, with the love of the sea and the passion for war, in his blood. A well-built ship was to him an object of almost human beauty and love. He describes the wild horse of the Pampas with as much fervour as an astronomer would a new planet. His passion was to train heroes for battle. His name Garibaldi signifies "war-bold," and none of his race justified it more than he. Yet he saw a long way into the life of nations, and had a capacity for public affairs beyond what he has been credited with in this country, where he is mostly regarded as a picturesque hero of adventure. In everything which he undertook he was thorough. His abiding confidence was in perseverance. The secret of success in the field he held to be the determination to fight to the last. Constantly reduced to indigence, and feeling sharply the humiliation of dependence, he never kept in his own hands any fruit of his victories—a disinterestedness which he carried to excess. Though he was justified in incurring privation which he chose to bear himself, it was not just to others to leave himself destitute of means to reward or even to succour those who had abandoned everything to follow his standard. He did not retain in his hands means even to befriend the families of those who had fallen by his side. Of course he thought the king whom he had endowed with a new dominion, or the country which he had freed, would at least succour the heroes who had followed his standard. But neither king nor country did it, and it was his duty to have kept in his own hands the power of doing it.

His autobiography will surprise English readers, and many will learn for the first time how Garibaldi cared for England and never failed to exalt her name or serve her interests, where he had the power to do it. The authorized translation by Mr. A. Werner can be trusted for its accuracy. But its value is enormously enhanced by the "supplementary volume" which Madame Mario contributes. It begins by the modest, but discouraging sentence, "The biography of Garibaldi has yet to

be written in English," giving the reader the impression that the life she has here written is not to count for much. Though not illustrated pictorially, nor so copious as her own Italian 'Life of Garibaldi,' this is the first important life of the famous general which has been published in English. Madame Mario has herself collected curious particulars concerning Garibaldi's ancestors and his early days by personal research in quarters where every one else has despaired of finding anything. Chapters are enriched with original documents not before known to the English reader. Much comment has been made in the press upon the dissatisfaction expressed by Garibaldi in his memoirs as to the way in which he considers his success was retarded by the action of Mazzini. Yet Garibaldi, who was always just at heart, makes many admissions of regard for his great teacher, who created in the Italian people the noble spirit of patriotism that made Garibaldian victories possible. Madame Mario makes it clear how the difference between the two arose. While Garibaldi was occupied for years in fighting for the republic of Monte Video, Mazzini was keeping himself acquainted with the course of European politics and the secret purposes and machinations of diplomacy, and had not only a wider range of vision, but a far larger knowledge of European facts than Garibaldi had the means of acquiring. Since Garibaldi's death a famous correspondence has come to light, which Madame Mario admits entirely modifies the estimate her friends had formed of many things—even of the character of Cavour. She publishes herself a noble letter of Cavour's, in which he expresses his indignation at the way in which Garibaldi and his soldiers were treated by the king and Parliament, and to which, he says, he would never consent, but rather resign power and go into obscurity than be a party to it. The diplomatic passions of Europe were aroused by the amazing progress of Garibaldi's arms: monarchies, tyrannies, and all the jealousies of the Papacy put forth their utmost exertions to counteract, circumvent, misrepresent, and falsify facts. Forged letters, hired spies, secret enemies, were all employed to sow dissension between Mazzini and Garibaldi, by which Garibaldi, susceptible, confiding, unsuspecting, and but partially informed, could not but be influenced. When some one sought to dissuade Garibaldi from publishing facts of his life, Carlo Cattaneo said, "Generations pass, men's minds take new directions, and the facts of experience become as lanterns hung out in abandoned streets." The character and value of these volumes are summed up in those words. The history of the great struggle which united ten nations into one needs many lanterns to light the reader down this dark passage of Italian history.

*The Templars' Trials: an Attempt to estimate the Evidence Published and to arrange Documents in Chronological Order.* By J. Shallow. (Stevens & Sons.)

WERE the Templars innocent or guilty? is a question that has been asked ever since the fourteenth century. It has been made a party question almost from the first. The

men of the new learning naturally took the side of the Templars, for they were believed to have had their minds stored with Eastern lore, and to be enemies to many of the ideas which were dear to those who continued to walk in the paths of scholastic orthodoxy. The Reformers naturally followed the lead of the Renaissance. Those of the first generation cared for few of those things which had delighted the souls of men to whom ancient learning was everything, but it was clear to every one that if it could be demonstrated that popes, bishops, councils, and the most powerful king in Europe had entered into a terrible conspiracy through which a large number of innocent men had met a shocking death, a great blow would be struck at the ancient Church.

Mr. Shallow has gone through a large portion of the literature of the subject, and there is every reason for believing that he has tried to be perfectly fair; yet it seems well-nigh impossible that the truth should ever be ascertained so fully as to leave no room for doubt. It does not appear probable that any fresh manuscript evidence of importance will be discovered, and even should such good fortune be in store for us, the recovered MSS. would probably take the form of legal proceedings, a kind of evidence which is always confusing and often shamelessly mendacious. For our own part, we believe that by far the greater part of existing records that relate to the latter days of the Templars have already been put by the printing press beyond reach of destruction. It would seem, however, that there are some things of value which are still awaiting better times. Mr. Shallow is evidently one who is by no means rash in his statements. He asks the following question, which assuredly requires an immediate reply. "When," he says, "will some continental antiquarian edit the early French depositions, and the acts of the Council of Vienne, which are kept unprinted, so illogically by the Paris Library, so logically by the Vatican?" If Mr. Shallow be correct, the authorities alike of Rome and Paris have made a great blunder, for which in these days it is by no means easy to find an excuse.

The contradictory testimonies we have, if the documents be not falsified, are of such a nature that it is with the greatest difficulty an historian can make out a coherent case. The unhappy prisoners—under torture, no doubt—constantly varied in their statements. It is not easy to believe that it was extreme zeal for religion that impelled the French king to begin this terrible heresy hunt. Yet these soldiers of the Cross had spent many long years in the East, and may well have acquired some Oriental practices and modes of thought. The East is certainly now not better than it was in the crusading days; yet even now there are things taking place every day which remind us of the depositions regarding the Templars which have been printed here and in France. It is said, probably with truth, that the true Eastern plague was brought here by Crusaders who had come back from the Holy Land; it is equally probable that the wild and wicked acts which were attributed to the Templars came from the same source. The whole horrible story, whether true or false, is saturated with Manicheism; much of it

may have arisen from mere foolish talking on subjects which it was highly dangerous to mention at a time when the scent for heresy was abnormally keen, and when the acts and sufferings of the Albigenes were not yet a remote tradition. That Manicheism existed in some form or other throughout Latin Christendom is not to be called in question; but a tendency often displays itself to find symbols of this strange cult where there is no reasonable ground for looking for them. "There is," Mr. Shallow says, "hardly a cathedral of that date which does not bear their scutcheon; a head of serene triumph, a head of wistful vigilance, and a crowd of expectant masks, lions, calves, dogs, pigs, ravens, and cats." We have heard before now that the sculptured heads so common in Norman and other forms of Romanesque architecture are heathen symbols; but we have never found any reasons strong enough to convert us to this opinion. If any such sculptures exist which can be proved to be Christian to the outward sense, but Manichean or otherwise anti-Christian in their inner meaning, it would be well to have them catalogued and their exact bearing on the current teaching of the clergy made clear. Mr. Shallow sees something contrary to the Church's faith in the double faces that sometimes occur in old sculpture and painting. We believe there is no part of Europe where they were ever very common; if they were, iconoclastic rage has dealt with them even more severely than with other rude forms of art. Mr. Shallow will, however, find several representations of heads with two and three faces in M. Didron's 'Iconographie Chrétienne.'

Though we differ from Mr. Shallow on many points, and especially on the most important one of all, the general guilt or innocence of the sufferers, it is only justice to say that he has written a thoughtful book in which he has accumulated in a highly compact form a large mass of evidence. It is a pity the style has not been more carefully watched over. Were it necessary to find fault there is much that might be said in its disfavour. The history of the Templars as far as this country is concerned has been much neglected. The little that the 'Monasticon' contains about them is much inferior to the greater part of the work, and all that has been done since the days of Dugdale and Dodsworth is mainly useful in pointing out how very much yet remains to be done.

*Mekka.—I. Die Stadt und ihre Herren.—II. Aus dem Heutigen Leben.* Von Dr. C. Snouck Hurgronje. (The Hague, Nijhoff.)

THIS work may be said to supply the most thorough history of Mekka (we retain the author's spelling) that has been put before the reading public. In the first part, or that which treats of the province and its rulers, an introductory chapter on the topography and monuments is followed by three historical chapters relating severally the rise of the place under the Khalifs, with the origin of the Sharifat, or rule of the "Sharifs," up to A.D. 1200; the narrative of events from that period up to A.D. 1788; and the local story of the last hundred years. The second part, describing the every-day life of the inhabitants of Mekka, is perhaps



the more important contribution to the repertory of the modern student of Islam and its dependencies. It is professedly written to supply a want. Hitherto, argues the author, the information given regarding Mekka applies to it in the light of a pilgrim city, and to its inhabitants in their relation to the "Haj." What is further required is an account of the place viewed as a centre of Muhammadanism, and of its inhabitants classed according to their respective communities and callings. The Mekkanese should be, moreover, regarded in a normal condition of health and temper, released, as it were, from a chronic pilgrim-fever (*Wallfahrtsfieber*). This interesting inquiry, as conducted by Dr. Snouck Hurgronje, resolves itself into a twofold contemplation, that of the "inside" and that of the "outside" life. The political element in the latter, however, belonging to the scheme of part i., is embodied in the earlier chapters. Otherwise, among the instructive and prominent subjects discussed are those of Muhammadan learning at the present day, bearing almost exclusively upon law, dogma, and mysticism, and Arab colonization in Java and other Dutch settlements. Slavery is also treated at some length, with special reference to domestic life, the *harem* and household. The author's own opinion on its merits or demerits may be inferred from his prefatory remarks to the effect that he is about to state "the naked truth" on a question regarding which "lamentable misconceptions . . . have won acceptance in influential European circles"; but his arguments will doubtless meet with replies in the proper quarter.

If we compare the account of the holy city of Islam given by the literary caterers in useful knowledge some three centuries ago with the books of travel and encyclopædias of the present day, the latter will not, perhaps, be found so remarkable for higher accuracy and minuter detail as for the more impartial spirit in which they regard the Muhammadan religion and the character of its founder. Purchas, for instance, drawing mainly upon Vertomanus, devotes a whole chapter to the pilgrimage to Mecca; but Muhammad is no favourite with the old "Parson of St. Martin's." After disposing of his presumed ancestors as "a genealogical rabble," he writes: "From so base a beginning did this cunning impostor and seducer of the world arise to be the scourge of princes." Thenceforth it is evident—notwithstanding abundant evidence of learning and research in the many pages appropriated to the theme by the industrious compiler—that neither the sayings nor doings of the Arabian prophet will meet with fair and unimpassioned criticism. The same spirit is, moreover, evident in most writers of the period, and, indeed, up to the present century. During the last thirty years, however, the reaction in favour of a reconsideration of Muhammadanism has been noteworthy; and its outcome has been a vast amount of novel argument and general information. For personal experience of Mekka and its belongings, Burckhardt, Burton, and Bicknell are prominent among those travellers and writers whose reports have been utilized in the higher class books of reference, and who may be said to have practically exhausted the subject, so far as knowledge of it is really requisite. If Mr. Doughty's more recent

Arabian travels have not brought the reader actually within the sacred precincts, they serve admirably to demonstrate how great a spell is exercised over the Muslim mind by arrival on their confines, and first breathing, as it were, the auspicious atmosphere.

As a specimen of Dr. Snouck Hurgronje's observations and opinions, the following extracts may be of interest (it should be noted, by the way, that the German text is not the author's own language—a circumstance he does not fail to touch upon in a paragraph of his introduction):—

"It is a real disgrace to Muhammadan states that since the decline of the Khalifat not one of them has ever been in a position to maintain for their sacred territory even a few years of peace and security. Such is the hereditary defect of all Muslim dynasties, which disclose, almost immediately after birth, the germs of corruption, and are wanting in everything necessary for the discharge of outlying work. With the present means of communication the due regulation of the Hijaz would not be, even for Turkey, an over hard task, if money only were procurable."

Of Othman Pasha, Governor-General of the Hijaz (1882-6), he writes:—

"The Ottoman administration is in many ways managed; with all its depravity it cannot be held to be mortally sick so long as it produces men of the stamp of Othman Pasha. If financial bankruptcy did not force the officials themselves to create means after their own fashion, and thus render discipline impossible, Othman would be a pattern governor."

Again:—

"The majority of Europeans see in the Europeanizing, if not of the population, yet of the administration of Oriental lands, the conditions of their prosperity. At the same time they must be sensible that the Turks are unconsciously preparing for this revolution. The Arabs know it best, and are wont to say at every distasteful interference of the 'trouser-wearing' officials, 'Verily, they are true Christian dogs!' Some years ago it was asserted by an English author that the affairs of Western Arabia must be controlled by a European power, on account of the great interest which Mekka, as the spiritual centre of Islam, possesses for those kingdoms which have Muhammadan subjects. However that may be, such influence will be exercised in the next century, without any violent shock, and at all events in the easiest way, by Turkish intervention. It is only from a sentimental point of view that the dissolution of the old Mekka relations can be regretted, but the sentimental must, here as elsewhere, give place to the practical in the demands of life."

A set of seventeen illustrations of Mekka and its inhabitants forms a useful accompaniment to part i. The views of the town and monuments will present little or no novelty to those who are already conversant with the story of the Haj or pilgrimage. In fact, the plan attached to Sale's 'Korân,' and reproduced in Hughes's 'Dictionary of Islam' and other available volumes, gives a better idea of the Masjidul Haram, or sacred mosque containing the K'abah, than any of its three representations here supplied. But the photographs of Othman Pasha, the High Sharif, the local merchants and officials, with, in some cases, their families and attendants, are highly characteristic and interesting. Twenty-three more illustrations, accompanying the second part or volume, complete a really valuable collection, in which the types of the Muslim of the Dutch settlements are eminently attractive.

Dr. Snouck Hurgronje's work will, it is

presumed, soon find its way to the libraries of English Orientalists, either in German or in an English version. Existing books or articles on Mekka and Islam, however excellent and comprehensive, can hardly be said to cover the wide extent of ground taken up in the two volumes under notice.

#### NOVELS OF THE WEEK.

*The Reproach of Annesley.* By Maxwell Gray. 3 vols. (Kegan Paul, Trench & Co.)

*Landing a Prize.* By Mrs. Edward Kennard. 3 vols. (White & Co.)

*The Fire Trumpet.* By Bertram Mitford. 3 vols. (Spencer Blackett.)

*Featherston's Story.* By Mrs. Henry Wood. (Bentley & Son.)

*A Babe in Bohemia.* By Frank Danby. (Spencer Blackett.)

*Chronicles of Glenbuckie.* By Henry Johnston. (Edinburgh, Douglas.)

*Glorinda.* By Anna Bowman Dodd. (Ward & Downey.)

*Ohé! . . . Les Psychologues.* Par Gyp. (Paris, Calmann Lévy.)

*La Main Gauche.* Par Guy de Maupassant. (Paris, Ollendorff.)

*Bobinette.* Par Louis Ulbach. (Paris, Calmann Lévy.)

'THE REPROACH OF ANNESLEY' impresses one scantily, in spite of a certain pseudo-dramatic air which hovers over the first chapter. In some quarters 'The Silence of Dean Maitland' made a stir, and great things were predicted of its author. To us it appeared wanting in real originality and force, and 'The Reproach of Annesley' is not an advance, but a falling off. The chief interest of the story is based, as in the first novel, on vicarious suffering—needless suffering, as it seems to us—and the result of overstrained, unwholesome ideas on duty and honour. It is difficult to care about any one in particular, or to sympathize with the fluctuations of a somewhat tedious love affair. Sometimes one suitor, sometimes another, is in the ascendant; and the worst is that the reader remains woefully indifferent to their respective chances, and only asks it should all terminate somehow—the sooner the better. Several of the people concerned possess strong, but not effective passions. More than one member of a family relieve their overcharged feelings by hurling old china about or smashing valuable ornaments. One, a young man of enormous latent force and capacity, whose ambition it is to sway the destinies of Europe, actually crushes a lead pencil secretly in his pocket under the influence of some overwhelming emotion. This is all "mad, and bad, and sad" enough, doubtless, yet nobody outside the story can be the least affected by it. The pictures of South Down scenery and of rustic life and talk are rather more pleasing, though the talk is not always quite so well realized as it might be. In parts of America we are not surprised to find that some of our own south-country provincialisms of speech still linger, but it is surprising to note sundry forms of expression that show modern American slang is already, in an otherwise favoured and secluded spot, invading the talk of the rustics on this side the Atlantic.

If Mrs. Kennard had confined herself to her description of the "pleasant days spent

in Norway," to which she refers in her dedication, she would have written a better book. She has an observant eye and a manifestly keen appreciation of nature; and though her pictures are often too wordy, they are rarely so unpleasant as the fiction itself contrives to be. The story of a mean-minded husband and wife, of her flirtation within a few weeks of her marriage, of their tragical quarrel about gingerbread nuts, of the objectionable insect that crawled up her leg in the night-time, and all the rest of it, is occasionally comical, but, taken as a whole, it is repellent. Mrs. Kennard has done much better than this.

'The Fire Trumpet' is remarkable for the colonial lavishness with which the story is set before us. Some eight hundred closely printed pages convey to us the narrative of Sandili's wars and the personal exploits of Arthur Claverton in South Africa amid every kind of gruesome peril. Battle, murder, and sudden death, ferocity in sport and play, from the torture of prisoners down to scorpion-fighting, form the bulk of this history. The author is an imperial Briton of the "d—d nigger" school, who looks upon subject races with the contempt which endears our countrymen to so many peoples in different quarters of the world. He is also sweeping in his condemnation of missionaries, which seems, when we remember Livingstone and Moffat, to be a trifle ungrateful in the mouth of an English settler. However, Arthur, though he is involved at one time in the Zanzibar slave trade (he is a "good" slave-trader, as children say), is, on the whole, a manly fellow. All the girls—of whom there are many and all beautiful—fall in love with him, and he comes out of the trial very well. For the rest, the colonists of the Kaffrarian frontier are not a lively set, though, judging from their inextinguishable laughter at small jokes, they are a very happy one. One-third of the book might have been spared had these specimens of small talk been omitted. But the love scenes between Arthur and Lilian Strange—a lady whose history has been remarkably interwoven with his own before their first acquaintance—are tender, if too numerous; and there is a healthy villainy about Ralph Truscott which reminds one of an Adelphi warrior. The best merit of the book lies in the picture of South Africa and its natives, whose characters are more diversely drawn even than those of the Englishmen. There are some impressive native ceremonies, notably the midnight meeting of the Amaxosa, with its augury of the black goat and the white, and the preparations for the torture and death of the hero. Curiously enough, that worthy is saved by the devotion of two Kaffirs—a race, according to the author, incapable of truth.

'Featherston's Story' is told in the gossipy style which was the author's chief peculiarity as a writer. It purports to be an "ow're-true" tale, and ghosts and apparitions, *revenants* and double-gangers, play a mysterious part in it. The plot is unpleasant.

The author of 'Dr. Phillips' has followed up the success of notoriety achieved by that powerful, but repulsive sketch with a further excursion into the drains and dustbins of humanity. Once more there has been a

flutter in the doves of the circulating libraries, and "Frank Danby" has again been placed upon the *index expurgatorius* by Messrs. Mudie and Smith. This much, however, a critic is bound to say, that stifling and unsavoury as is the atmosphere of 'A Babe in Bohemia,' vice is not painted in rose colour therein. It is a study in morbid social pathology, destitute of any shred of attractiveness, unless it be the "fascination of corruption." In fact, the chief essential for its perusal is that one should have a strong stomach.

Southern readers will hardly understand a story so racy of the soil as Mr. Johnston's; still less can English people appreciate the importance of the Disruption. Now that patronage is abolished the schism is even less intelligible, except as a wonderful illustration of the healthy "dourness" of the national character. However, that often-handled period of modern history supplies the clever author with a convenient pivot on which the parochial politics of his Ayrshire village may revolve, and enables him to call into vivid life and action the rough-hewn elders, the weavers and souters of Glenbuckie. We hardly know what minute piece of local portraiture to cite; whether the courting of the doctor and his housekeeper Mrs. Forgie, whose gentle soul is so often confused by the wandering discursiveness of that philosophic wooer, or the more practical union of the betheral and the 'oo-leddy, the piteous story of poor Maggie Winlestrae's ruin, or the loutish advances of Richie Necbikin to his Jean. A good character is that of Girtle (not one of the professors). He pulls the senior elder's sheep out of a bog:—

"William was greatly moved by this act. 'Man, Girtle,' he said, the first time they met after this incident, 'I'm glad the Lord put it into your heart to save that sheep of mine. I didna expect ye wad have done it.' Girtle's reply was rough but characteristic. 'D—ye!' he replied, looking down on his colloquist with inexpressible scorn. 'Do ye think because I had cuisten oot wi' you, I had cuisten oot wi' your sheep too?'"

The same Girtle dying of an infectious disease, his faithful sister watched over his last moments through a "glass lozen" let into the door for the purpose. Space fails to tell of Janet Pyat, the minister's maid, a much more energetic divine than that worthy man; of Mysie the Spaewife, or of Mrs. Haplands and her inferior half. Suffice it to say there are no weak sketches in this gallery of originals, which lovers of Lowland Scotland will do well to study.

'Glorinda' is one of the better sort of minor American novels. It does not aim at much originality or attempt to illustrate any intricacy of human nature, but in an unpretentious way it gives some vivid pictures and shows the result of labour in the virgin soil which many American novelists neglect. No one can read the book without finding something to add to his knowledge of American life. The author has a genuine gift of originality in the presentation of details, which gives a piquancy to her narrative and maintains the interest of her pleasant little story.

Gyp's new book shows that she has been reading Stendhal pretty closely with a view to cutting him to pieces; but she has done more, and displays an acquaintance with the

doctrines of James Mill and with the books of John Stuart Mill which is certainly remarkable in Gyp, although it would not be remarkable in the rising generation. Perhaps this gifted lady has for children Mademoiselle Loulou and Petit Bob, now grown up, and perhaps they have been reading philosophy and political philosophy, for one can hardly imagine Gyp sitting down to work upon these subjects unless driven by the necessity of helping her children in a holiday task. There is just a little too much of Stendhal in this volume, and the boredom which he has inflicted upon our author is in turn passed on to some small extent by the author to the public; but Gyp cannot be really dull, or certainly cannot be dull for long, and her new doctrines are relieved by much of her brightest writing.

The last two works upon our list are both as French in their contents as in their covers, but here the resemblance ceases. M. Guy de Maupassant's volume is one of short stories in his most brilliant style, but contains much that will disgust English readers; while the posthumous novel of M. Louis Ulbach is a very readable production, which, on the whole, forms one of the best romances of that prolific writer.

#### OUR LIBRARY TABLE.

WE have received from Messrs. Sampson Low & Co. *Half a Century of Australian Progress*, a volume by Mr. William Westgarth, which includes his travels on a recent visit to his well-loved Victoria and other parts of Australasia, and also some general articles on Australian, colonial, and imperial questions. The book is interesting in spite of its want of arrangement, but the parts which deal with subjects upon which Mr. Westgarth is a high authority are better than those which are concerned with the future construction of imperial cabinets. Impracticable as are Mr. Westgarth's ideas upon political reorganization, his statements upon finance are worthy of high respect, and we are of opinion that he makes out his case in favour of Australasian financial unity.

ANOTHER work upon Australia which has appeared at the same time as that of Mr. Westgarth is Dr. Dale's *Impressions of Australia*, published by Messrs. Hodder & Stoughton, and reprinted from the *Contemporary Review* of the winter months. Dr. Dale's articles attracted a good deal of attention at the time of their appearance, and constitute one of the most sensible of books about Australia. On the education question and on the religious life of the colonies Dr. Dale's volume is complete; on the material development of the colonies it is sufficient; and it is only the political and legislative side which is somewhat neglected as compared with the remainder; but the book is readable and indeed excellent.

THERE comes to hand also in the same week the third part of the *Victorian Year-Book* for 1887-8—the official issue of the statistics of the Government Statist. The Victorian statistical works are world-renowned for their accuracy and fulness, and it will be remembered that the 'Year-Book' used to be published in one volume, but for convenience of issue and for the avoidance of undue bulk is now brought out in parts.

MESSRS. BEMROSE send us Sir John Franklin: *the True Secret of the Discovery of his Fate: a "Revelation": "A little child shall lead them,"* by Mr. J. Henry Skewes. The title indicates with sufficient accuracy the character of the contents of this little volume. In the year 1849, when all England was anxious about the fate of the long-absent expedition under Sir John Franklin, the theme aroused much interest in



the family of a Capt. Coppin, of Londonderry, who, besides being (as so many Irishmen are) "descended from kings," was a man of considerable eminence as a shipbuilder and naval engineer. One of his children had recently died, but her "spirit" appeared at uncertain intervals in the form of a ball of fire, and on one of these occasions revealed to another of his children, a girl aged seven, the secret which after forty years of literary silence Mr. Skewes has been permitted to tell the world in 259 octavo pages. Stated within a compass more befitting its merits, the story which he relates is that on the floor of a room appeared a chart showing Bellot's Strait (not then discovered) and the long-absent vessel, and on the opposite wall, "in large round-hand letters, about three inches in length, the following: '*Erebus and Terror*. Sir John Franklin, Lancaster Sound, Prince Regent Inlet, Point Victory, Victoria Channel.'" This supernatural vision of Capt. Coppin's girl—and it may be added that both she and her father seem to have been peculiarly favoured with visits from the Unseen—was communicated to Lady Franklin, Miss Cracroft, the Secretary of the Admiralty, and a number of less eminent people, all of whom, we are told, implicitly credited a story which, even on Mr. Skewes's showing, lacks something before it is entitled to rank as history. Lady Franklin, however, accepted it *in toto*, and gave her instructions to the Forseyth expedition in accordance with "the child's chart." Capt. Kennedy, who commanded a subsequent search expedition, was, it is inferred from the letters which he wrote to Capt. Coppin, fully convinced of its importance, though, failing to follow the guidance it afforded, he allowed Sir Leopold M'Clintock to reap the glory of solving the problem which had baffled so many of his predecessors. Mr. Skewes hints in the plainest terms that not only Sir Leopold—then Captain—M'Clintock, but Sir Roderick Murchison, was privy to the "revelation," and that the Fox sledge parties discovered what they did solely by means of "the child's chart." The names of various other men of note are freely used, and possibly they will find it good for their reputation to say how far the writer has been justified in connecting them with what is, on the face of it, a spiritualistic legend of a description not more substantial than usual. To gravely criticize such a book—and its statements relating to Arctic matters are not invariably correct—would be an idle task. The interest of the volume lies more in the curious insight which its pages afford into certain mental phases than in the value of its contents. The Psychical Society will, no doubt, give it an honoured place in their library; and as the girl to whom the spirit of "Weesie" in the "ball of bluish light" vouchsafed the "revelation" is still living, the members, after exhausting the theosophist and the vulgar old ghost, might do worse than investigate the tale with a logic less feeble than that which satisfies Mr. Skewes. This gentleman, who is described as "Vicar of Holy Trinity, Liverpool, and late President of the Liverpool Mental Science Association," is, nevertheless, very much in earnest, and, from the tone in which he refers to the story which he relates, "is convinced that amongst all the records of the nations, throughout the ages, and which rest upon reliable data [*sic*], there can be found nothing so supernaturally marvellous as the case" he presents. We quite agree with him, though there our opinions cease to be harmonious. Something similar has, we may remark, long been talked of among those who knew the readiness with which Lady Franklin listened to incompetent advisers; and when one remembers the amazing theories which, thirty-five or forty years ago, used to be enunciated by ignorant people, with brains heated by the excitement of the period, it is quite likely that a child of a vivid imagination might have fancied she saw a scene like that which she is affirmed to have witnessed. But viewing the matter simply as a question depending on the

credibility of witnesses, we may say that the whole narrative lacks that continuity of evidence without which anything much less amazing could not be accepted. Sir John Franklin's fate was discovered mainly because every other likely place, except King William's Land, had been previously searched in vain. It is simply impossible to believe that a man of the sound sense of Sir Leopold M'Clintock would have imperilled his own life and the lives of his comrades in the Fox expedition had he imagined that his instructions were based on the revelations of a child "spirit" to another child in Londonderry. At least, until we learn the contrary from himself, we shall—Mr. Skewes notwithstanding—preserve our belief in that distinguished officer having been under influence of more reasonable guidance. The author of this volume, which is written in a style quite in keeping with its subject-matter, informs us that for "sacred family reasons" the "revelation" has been delayed for forty years, and that even yet he is not permitted to publish "the child's chart." If sacred family reasons have been so far overcome as to allow of this narrative being issued at all, it would have been wiser to have furnished at the same time everything in the shape of quasi-confirmatory evidence. But after reading what Mr. Skewes has to say, most people will conclude that for the reputations of all concerned, and for that of Lady Franklin in an especial degree, it would have been better had the like motives been powerful enough to have indefinitely postponed the printing of this latest contribution to spiritualistic literature.

MESSRS. MACMILLAN & Co. publish, in the "English Men of Action" series, Sir Richard Temple's *Lord Lawrence*. Sir Richard Temple has performed his task very well, except in point of style, in which his eccentricities are remarkable; but it would perhaps have been wise to have pointed out the degree in which Lord Lawrence's opinions with regard to Indian frontier defence have become inapplicable to the existing situation. This matter has more than historical importance, because the one thing which is remembered about Lord Lawrence in England, besides the fact that he did great service in the Mutiny, is that he expressed the strongest possible opinion in favour of defending India against Russia on the Indus. The fact that this policy was admirable some years ago, and is altogether inapplicable to the changed circumstances of the present day, should have been brought out, because the immense popularity of the name of Lawrence is now used by ignorant men to cover their own ignorance and to defend a policy which has no longer any relation to present fact.

FROM Mr. Elliot Stock comes *The Trade of the United Kingdom with the World*, by Mr. Thomas Dymes, a work which brings together perhaps somewhat more clearly than any other work of reference the matters named in its title, and which is strictly confined to these, so that it is short and handy.

ALL who have ever found it difficult to verify a quotation from Burns will welcome Mr. J. B. Reid's *Complete Concordance* to his poems and songs (Glasgow, Kerr & Richardson). A goodly quarto of 568 double-column pages, it contains over 11,400 words and 52,000 quotations. So far as we have tested the work we can speak highly of its accuracy, though both "Chrichton" and "Chricton" are unfamiliar forms of Crichton. The indexing is perhaps a trifle perplexing. "Highland Mary" and "Mary Morison" are always cited by their first lines; whereas "Go fetch to me a pint o' wine" (known often as "A Farewell") appears here only as "My bonie [*sic passim*] Mary." But as a whole the "Concordance" deserves unstinted praise.

It will be remembered that a short time ago Dean Plumptre issued two volumes on the life and times of Bishop Ken. Additional evidence of the interest excited at the present day among Churchmen by Ken's character is given in a

collection of his prose works, the fullest yet published, edited by the Rev. W. Benham, Honorary Canon of Canterbury (Griffith, Farran & Co.). The various writings stand without note or comment, and a short biographical notice only is prefixed. The volume forms one of the series composing the "Ancient and Modern Library of Theological Literature." As such it does not include either 'Expostulatoria' or 'The Royal Sufferer,' in Ken's authorship of which Dean Plumptre expresses his belief.

MR. RICHARD DOWLING as an essayist is disappointing no less than as a novelist. A few of the specimens in his volume of *Indolent Essays* (Ward & Downey) are decidedly good, and excite a reasonable hope that the volume may contain something still better. In the same way Mr. Dowling's earlier novels led one to expect that he would become a novelist of more than ordinary power; but the hope in both cases has proved fallacious. Mr. Dowling is a writer of promise in which it is impossible to believe. Some of the 'Indolent Essays' are better than the 'Ignorant Essays'; but altogether the later volume shows no advance. He has probably taken Charles Lamb for his dangerous model. When he succeeds in being genuine he does remind one of his model, but often his essays are too obviously hack-work, constructed on a plan well known to every writer who has at any time had to fill his paper in order to fulfil his engagements. One favourite device is epigrammatic exaggeration. A smart writer can make a very passable newspaper article out of nothing; but for essays meant to be of some permanent value genuineness is needful above all things. Mr. Dowling's smart sayings seem to be said merely for effect.

MORE than a few old and familiar stories make their appearance again in the two volumes of *Cosmopolitan Recollections* (Ward & Downey), by the Author of 'Random Recollections of Courts and Society,' and with some of the incidents here recorded the narrator can scarcely have become acquainted by observation at first hand. But whether the recollections are of men and women or only of books and conversations, the result is sufficiently entertaining for those who love to hear tell of the great people of their day. The incidents relate almost exclusively to imperial, royal, or princely persons, distinguished by their position rather than by their genius or talent. Within such limits there is room for the play of passion, intrigue, comedy, and catastrophe. Instances of each abound in these volumes, from the hackneyed story of the Hessian marriage to other less oft-repeated tales. Now and then the author assumes too much knowledge; as when, speaking of the Crown Prince Rudolph and his wife, he says, "The causes of misintelligence have been grossly exaggerated," or when he speaks of the Austrian Emperor as "disappointed, maybe, or alienated" by the Empress Elizabeth, and "giving the place in his heart where the mother stood enthroned to her daughters." A little too venturesome, and withal a little too thin in its composition, the book is nevertheless amusing.

*The Lectures, Essays, and Letters of the late Sir Joseph Napier* have been issued by Messrs. Longman & Co. Sir Joseph Napier must have been careless in preserving the letters of his friends. From the high position that he held in political, legal, and literary society, he ought to have left a valuable correspondence, very different from the meagre collection which we find in this volume. His own letters are few, chiefly directed to members of his own family, and do not possess matter of importance except to them. The addresses to the College Historical Society (an institution in which he took the deepest interest) and to Young Men's Christian Associations are well calculated to promote the objects for which they were composed; and lectures on Edmund Burke and Bishop Bedell contain matter of general information worth perusal.

We have received an excellent little volume, published by Messrs. Bell & Sons, in the shape of *Dod's Handbook to the London County Council*, which is better executed than the Parliamentary 'Dod' by the same author. Some of the biographies are extremely interesting, as, for example, that of Mr. John Burns. They vary very much in length, and, as the material has no doubt been supplied by the members themselves, show a curiously various estimate on their part of the necessity of extended description.

MESSRS. G. P. PUTNAM'S SONS have issued *From Japan to Granada*, by Dr. Chapin, a work of travels round the old world, very readable and far better than the average of such books. The author's style is not all that could be wished, but if his book had been printed in larger type and more profusely illustrated it would, no doubt, have had the success which seems invariably to attend works of general travel even if their merits are far less conspicuous than are those of this interesting volume.

M. CALMANN LÉVY sends us *Notes et Souvenirs*, 1871-2, par M. Ludovic Halévy, which will be found about the best book in existence on the days which followed the Commune. M. Halévy seems to have kept his head at a moment when France went mad, and to have been able to jot down day by day impressions and notes of conversations which he had the wisdom to keep back from publication as a volume until a date at which they read like memoirs of a period long removed from the present day. No one will lay down the book until read through, although towards the end it drags a little. There are admirable pictures in this volume of M. Thiers and of several other historic personages. M. Halévy seems to be that which in France is pleasantly styled a Conservative, but he is pretty fair to those apparently not of his way of thinking, whether Communists or Republicans.

We have received from MM. Guillaumin & Co. a reprint, under the title of *Lettres d'Irlande*, of Mlle. de Bovet's letters to the *République Française* which we recently mentioned. The volume has a most brilliant preface by M. Victor Cherbuliez, which is excellent reading, and which is written with much more care with regard to literary style than is generally shown by great French writers who, at the request of their friends, prefix to the works of the latter those prefaces which in France are valued by publishers as almost necessary introductions to works of this description. Mlle. de Bovet, being impartial and having judged for herself on the facts before her during her journey, has succeeded in pleasing neither side, yet she is evidently able, and has been remarkably accurate for a writer belonging to a nation of which accuracy is not the strong point. Three slips indeed we have remarked: one a misstatement in which Mlle. de Bovet has followed many well-known writers, and told her readers that the Irish do not make agricultural colonists. She specifies the United States, Canada, and the Transvaal, and, of course, in the Transvaal the Irish, like the English, are upon the mines; while in Canada and in Australia, and the older portions of the United States, the Irish are settled in the towns in a rather higher degree than numerical proportion would lead one to expect. But Mlle. de Bovet speaks as though there were no exceptions to this rule, whereas California constitutes a most remarkable exception, the Irish being among the very best settlers upon the land in that great agricultural state. Another slip is in the ascription to Mr. Justin McCarthy of the authorship of 'Gin's Baby,' which is a singular mistake. There is a slight error on p. 186. Mlle. de Bovet says: "La représentation irlandaise compte 102 membres, dont 17 seulement..... n'appartiennent pas au parti nationaliste. Ces 86 enfants perdus.....sont de valeur inégale." The passages of our author's book which have most pleased us are her little pictures of people

—too few in number. Three members of the House of Commons—The O'Gorman Mahon, Mr. James O'Kelly, and Mr. John O'Connor—are described with a literary skill which is remarkable, and the little portraits of the first two are indeed worth quoting:—

"The O'Gorman Mahon, survivant des luttes d'un autre âge, et de cette race qui n'est plus, du gentilhomme campagnard de vieille souche celtique, jacobite et patriote, prompt aux querelles et dégainant à tout propos, vieux paladin dont la haute taille, que n'a pas courbée le poids des années, et la belle tête de lion ravagé, couronnée d'une forêt de cheveux blancs en coup de vent, domine des collègues de qui il serait l'aïeul. C'est encore James O'Kelly, journaliste militant et soldat d'aventure qui, enrôlé dans notre légion étrangère et fait prisonnier au Mexique, s'est évadé pour aller exercer aux Etats-Unis le rude métier de reporter militaire, et qui, en 1870, rentrant dans les rangs où il avait appris le métier des armes, a porté sous le drapeau de la France les épaulettes de capitaine. Un sceptique, celui-là, en même temps qu'un brave, qui, sachant trop la vie pour en faire grand cas, la met toute entière au service de son pays—dédaignant des paroles et ne croyant qu'aux actes, mais connaissant le prix de la prudence et n'ignorant pas qu'à la guerre le coup de main est l'exception, la stratégie raisonnée la règle."

All our readers will not think these gentlemen wise patriots—possibly Mlle. de Bovet herself does not think so; but all who value style will allow that the portraits are well drawn, which is the point with which we are concerned.

MR. LYALL has sent us the edition for May of his excellent handbook for those who seek recreation in shooting or fishing in the Highlands, *The Sportsman's Time Table and Guide to the Rivers, Lochs, Moors, and Deer Forests of Scotland*.—Baedeker's *Northern France* (Dulau) is a serviceable guide-book, especially recommendable for its numerous and excellent plans of towns. The particulars of trade might have been omitted; they are too scanty to be useful; and more space might have been devoted to the description of the glorious Gothic of Northern France, which is quite without a rival in the rest of Europe.—*May in Anjou*, by Miss E. C. Price (Edinburgh, Douglas), consists of some excellent sketches which it would do many Galliphobes much good to read. The first four, which appeared in the *Spectator*, are particularly good. By the way, Miss Price is mistaken in thinking that few English people visit Blois and the other châteaux on the Loire.

SEVERAL new editions are on our table. That of Mrs. Humphry Ward's clever translation of *Amiel's Journal* (Macmillan), being in one volume, will be acceptable to many people.—*The Sacred Anthology* (Tribner), a deservedly popular miscellany, due to the good taste of Mr. Moncreu Conway, has reached a fifth edition.—Messrs. Hurst & Blackett have added Mrs. Lynn Linton's able novel *Through the Long Night* to their "Standard Library."—*The Heroes* is the latest volume of Messrs. Macmillan's pleasant edition of Kingsley's works. *The Caged Lion*, *The Dove in the Eagle's Nest*, and *The Chaplet of Pearls*, three of Miss Yonge's historical romances, have been included in the delightful edition of her stories which Messrs. Macmillan are issuing.—*Miss Bayle's Romance*, with Mr. Fraser Rae's name attached to it for the first time, now appears in "Unwin's Novel Series."

MR. NUTT has sent us a magnificent reprint of Caxton's edition of the *Morte d'Arthur*, edited by a Prussian pundit, Dr. H. O. Sommer, who has been aided by a grant from the Prussian Treasury. The volume is one Mr. Nutt may well be proud of producing, but many will feel regret that English scholars have allowed a German to do a piece of work that they might have been expected to perform. When the second volume—containing an introduction and glossary by Dr. Sommer, and an essay on Malory's prose style from the ready pen of Mr. Andrew Lang—appears, we hope to notice more at length this monumental work.

We have received catalogues from Mr. F. Edwards, Messrs. Garratt & Co., Mr. W. Hutt

(rather interesting), Mr. F. R. Jones, Messrs. Sothran (good catalogue), and Mr. Toovey (interesting). Mr. Pickering of Bath, Mr. Downing (two catalogues), Mr. Lowe, and Mr. Wilson of Birmingham, Messrs. George's Sons of Bristol, Mr. Simmons of Leamington, Mr. Sutton of Manchester, Messrs. Jarrold & Sons of Norwich, and Messrs. Barnicott & Son of Taunton (a reference catalogue of books on agriculture, gardening, sport, &c.) have also forwarded their catalogues. Messrs. Muller & Co. of Amsterdam send us the catalogue of the remains of the Bibliotheca Rhyndykiana, an interesting library of Jansenist theology formed by the monks of the Cistercian Abbey of Orval, who took refuge in Holland in 1725. They seem to have especially collected any records of the mishaps that befell their Jesuit foes in the eighteenth century. M. Charvay has printed a catalogue of the autographs of M. Losseroux, which are to be sold at the Hôtel Drouot next Friday.

We have on our table *Short Biographies for the People*, by Various Writers (R.T.S.),—*The Calendar of the Royal University of Ireland for 1889* (Dublin, Thom),—*The Teacher's Companion to Macmillan's Course of French Composition*, by G. Eugène-Fasnacht (Macmillan),—*Livy*, Book XXII., edited by M. S. Dimsdale (Cambridge, University Press),—*Key to Exercises in Latin Verse of Various Writers*, by the Rev. G. Preston (Macmillan),—*Geography Manuals: England and Wales*, Part IV., by the Rev. E. Fowle (The Author),—*Studies on the Science of General History*, by Dr. G. G. Zerffi, Vol. II. (Hirschfeld),—*Introduction to the Study of Philosophy*, by J. H. W. Stuckenberg (New York, Armstrong),—*Cosmic Evolution*, by E. A. Ridsdale (Lewis),—*Punishment Book* (Moffatt & Paige),—and *Submarine Mines and Torpedoes as applied to Harbour Defence*, by J. T. Bucknill (Office of 'Engineering').

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Alford's (H.) Selection adapted to the Seasons of the Christian Year from Quebec Chapel Sermons, Vol. 2, 5/  
Haines's (C. R.) Christianity and Islam in Spain, A.D. 756-1031, cr. 8vo. 2/6 cl.  
Harrison's (B.) Patient Waiting, Sermons, 8vo. 5/ cl.  
Karney's (G.) Pater Noster, Studies on the Lord's Prayer, 16mo. 2/6 cl.  
Latham's (H. J.) God in Business, cr. 8vo. 3/ cl.  
Underhill's (E. B.) Divine Legislation of Paul the Apostle, an Essay, cr. 8vo. 3/6 cl.

##### Law.

- Hare's (C.) American Constitutional Law, 2 vols. 8vo. 63/ cl.  
*Fine Art and Archaeology.*

- Babelon's (E.) Manual of Oriental Antiquities, cr. 8vo. 10/6 cl.

##### Poetry.

- Blind's (M.) The Ascent of Man, Poems, cr. 8vo. 5/ cl.  
Dawe's (W.) Sketches in Verse, cr. 8vo. 3/6 cl.  
Woods's (M. L.) Lyrics and Ballads, cr. 8vo. 4/ cl.

##### Music.

- Finck's (H. T.) Chopin, and other Musical Essays, 6/ cl.

##### History and Biography.

- Jusserand's (J. J.) English Wayfaring Life in the Middle Ages, translated by L. T. Smith, cr. 8vo. 12/ cl.  
Schlegel (Caroline) and her Friends, by Mrs. A. Sidgwick, cr. 8vo. 7/6 cl.

##### Geography and Travel.

- Baedeker's (K.) Northern France from Belgium and the English Channel to the Loire, 12mo. 7/ cl.  
Leon's (E. de) Under the Stars and Under the Crescent, 6/  
Loomis's (L. C.) The Index Guide to Travel and Art Study in Europe, Alphabetically Arranged, 16mo. 15/  
Stafford's (Marchioness) How I Spent my Twentieth Year. Record of Travel round the World, cr. 8vo. 8/6 cl.

##### Philology.

- Euripides's Ion, trans. into English by H. B. L., 4to. 4/6 cl.  
Virgil's Eclogues and Georgics, trans. by J. W. Mackail, 5/

##### Science.

- Berry's (G. A.) Diseases of the Eye, 8vo. 25/ cl.  
Boulger's (G. S.) The Uses of Plants, cr. 8vo. 6/ cl.  
Johnstone's (A.) Botany Notes, 2 parts, 12mo. 2/ each, swd.  
Johnstone's (A.) Zoology Notes, 2 parts, 12mo. 2/ each, swd.  
Lee's (R. B.) History and Description, &c., of the Fox Terrier, 8vo. 2/ cl.  
Osler's (W.) The Cerebral Palsies of Children, 8vo. 5/ cl.  
Smith (W. R.) and Norwell's (J. S.) Illustrations of Zoology, 4to. 12/6 cl.  
Steel's (R. E.) Natural Science Examination Papers: Part I. Inorganic Chemistry, cr. 8vo. 2/6 cl.

##### General Literature.

- Cameron's (Mrs. H. L.) This Wicked World, cr. 8vo. 2/6 cl.  
Church's (Rev. A. J.) To the Lion, a Tale of the Early Christians, cr. 8vo. 3/6 cl.  
Clarke's (Kit) Where the Trout Hide, 16mo. 2/6 swd.



Diehl's (A. M.) *Iris Daore*, 2 vols. cr. 8vo. 21/ cl.  
 Edwards's (Miss B.) *Half-Way*, an Anglo-French Romance, cr. 8vo. 6/ cl.  
 Guideroy, by Ouida, 3 vols. cr. 8vo. 31/6 cl.  
 Homer's (A. N.) *Red Ruin*, a Tale of West African River Life, cr. 8vo. 3/6 cl.  
 Johnston's (H. H.) *The History of a Slave*, roy. 16mo. 6/ cl.  
 Kemble's (F. A.) *Far Away and Long Ago*, cr. 8vo. 6/ cl.  
 Lawless's (Hon. E.) *Plain Frances Mowbray*, and other Tales, cr. 8vo. 6/ cl.  
 MacColl's (H.) *Mr. Stranger's Sealed Packet*, cr. 8vo. 5/ cl.  
 Middlemass's (J.) *Vaia's Lord*, cr. 8vo. 2/ bds.  
 Molesworth's (Mrs.) *Great Uncle Hoot-Toot*, 4to. 2/ cl.  
 Murray's (D. C.) *Schwartz*, cr. 8vo. 3/6 cl.  
 Nisbet's (H.) *Eight Bells, a Tale of the Sea, &c.*, cr. 8vo. 6/ cl.  
 Parnell Commission, *Speech of Sir Charles Russell*, 8vo. 10/6  
 Rae's (W. F.) *Miss Bayle's Romance*, 16mo. 2/ cl.  
 Sharp's (W.) *Children of To-morrow, a Romance*, cr. 8vo. 6/ cl.  
 Soupe, *Savories, Sweets*, with a Chapter on Breads, by a Practical Housewife, roy. 16mo. 3/6 cl.  
 Teller's (I.) *Angèle's Tempters*, a Novel, cr. 8vo. 5/ cl.  
 Teller's (S.) *Buried Diamonds*, 12mo. 2/ bds.  
 Woolley's (C. P.) *Rachel Armstrong, or Love and Theology*, 12mo. 2/ bds.  
 Yonge's (C. M.) *Lady Hester*, cheap edition, cr. 8vo. 3/6 cl.

## FOREIGN.

## Theology.

Bunsen (E.): *Die Ueberlieferung, ihre Entstehung u. Entwicklung*, Vol. 2, 7m.  
 Gregori Abulfaraghi Bar Ebhraya in *Epistolas Paulinas* Annotationes, ed. M. Loehr, 2m. 50.

## Fine Art and Archaeology.

Antike Denkmäler, Vol. 1, Part 3, 40m.  
 Quellschriften f. Kunstgeschichte d. Mittelalters, New Series, Vol. 2, 6m.

## History and Biography.

Le Livre du Centenaire du Journal de Débats, 50fr.

## Geography and Travel.

Nachtigal (G.): *Sahara u. Sudan*, Part 3, 15m.

## Philology.

Müllenhoff (K.): *Beovulf, Untersuchungen üb. das Angelsächs. Epos*, 5m.

## Science.

Fritzsche (W.): *Die Gleichstrom-Dynamaschine*, 4m.  
 Gateull (N.): *Dictionnaire de Menuiserie*, 5fr.  
 Gateull (N.): *Recueil de Charpentes en Fer*, 25fr.

## General Literature.

Bovet (M. A. de): *Lettres d'Irlande*, 3fr. 50.  
 Delpit (A.): *Passionément*, 3fr. 50.  
 Maupassant (G. de): *Fort comme la Mort*, 3fr. 50.

## NOTES FROM MOUNT ATHOS.

For some time back I had desired to look at the illuminated MSS. on Mount Athos, if perchance there might be found some analogy to the marvellous Irish illumination of the eighth century, in which many of us have suspected Byzantine influences. The alleged occurrence of some Eastern uses in the early Irish Church had fortified this suspicion. Three weeks ago, aided by a catalogue most kindly prepared for me by Mr. S. Lambros, of Athens, who has examined most of the libraries of Athos, I went through with some care the illuminated books in ten or twelve of the monasteries. Almost all the books were ecclesiastical; and gold, both as background to ornament or pictures, and in writing, was profusely used. There were a good many late uncial hands (ninth century), and one fragment at least (at the monastery Lavra) of fine old round characters, which might have been as early as the fifth century. I may mention parenthetically that Mr. Lambros's labours, of which part has appeared in print, as a catalogue of the books in these libraries, did not include the two largest of the group, Lavra and Vatopédi.

But nowhere could I find any ornament reminding me in the least degree of the 'Book of Kells' and its lesser Irish brethren. The representations of the symbols of the four Evangelists so prominent in that great book did not occur in any MS. I could find earlier than the eleventh century, whereas portraits of the Evangelists on a gold background, according to the strict iconography of the school of Athos, were exceedingly frequent. Even in capital letters there was hardly any variation in plan, and perhaps eighty per cent. of them were E or T. Simple bands of diaper in blue and gold, and sometimes a clever representation in colours of birds and beasts—the red-legged partridge especially—were all that I could find. So far then the results attained were wholly negative, though it is quite possible that further and longer researches may unearth something to the point. But I do not expect it, and prophesy that nothing will

now be found to connect Irish illumination with that school in the Greek Church. Wherever I went, I asked, of course, about classical MSS., and as Mr. Lambros had only noted illuminated books for me from his catalogues, it is likely I missed some of the others; for the monks had little or no interest in them, and when asked concerning their existence seemed to have a stereotyped answer ready, that there were none.

Nevertheless I laid my eyes upon two—one at Vatopédi (Βατοπαίδι), and therefore not within Mr. Lambros's range, another at Ivíron (Ιβήρων)—which I will briefly describe, in case they may be of use to future editors of the texts they include. The book at Vatopédi is numbered 587, and is easily found in that fine and orderly library. It is a folio on paper, and of great neatness and excellent preservation. The handwriting seemed to me of the thirteenth century, but may be archaistic writing of a later date. The book contains: fol. 1, life of Sophocles; fol. 2 seq., the 'Ajax' with copious scholia; fol. 32 seq., the 'Electra' with ὑπόθεσις and copious scholia; fol. 62 (verso) seq., the 'Edipus Rex' with no ὑπόθεσις; then fol. 92 v., *τέρμα τῆς βίβλου τοῦ σοφοκλέους ὧδε*; 93 v., *γένος Εὐριπίδων*, then the 'Hecuba' with copious scholia; fol. 121 v., the 'Orestes' with ditto; fol. 156, the 'Phœniassæ' scholia and ὑπόθεσις; fol. 191 come the Homeric Hymns (omitting, as usual, the longer Hymn to Demeter); fol. 219, the so-called tract of Herodotus *περὶ Ὀμήρου γενέσεως*.

Lastly, fol. 229 seq. contain the Hymns of Callimachus, with occasional scholia. This, the conclusion of the book, ends with the following lines:—

Ἵμῳ τὸν ὑψίστῳ ἐν πρώτοις Δία  
 Φοῖβον δ' ἔπειτα, καὶ τρίτῃν τὴν Ἀρτέμιν  
 Δῆλον τετάρτην, εἰτα λούτρα Παλλὰδος  
 ἔκτην δὲ τὴν Δημήτρα τὴν παλαιτέραν.

The book at Ivíron is also on paper, very badly written in a late crabbed and contracted hand, and it was not without difficulty that (with the aid of my friend Mr. Sampson) I made out the contents. The text is *accephalous*, and the fol. 1-7 contain Sophocles's 'Antigone' with scholia; 7-18, Euripides's 'Hippolytus' with scholia; then (with ὑπόθεσις) the 'Medea' up to 31. On fol. 32 begins the 'Prom. Vincit'; on 51 the 'Seven against Thebes'; on 66 the 'Persæ' (with ὑπόθεσις); fol. 86 begins with the prose introduction to Theocritus's 'Idylls', followed by the text. Then comes (fol. 107) the well-known hexameter poem on geography, with *Διονυσίου περὶ γεωγραφίας* in another hand at the top of the page.

The text is in double columns, but the successive lines are in the alternate columns (you read right across the page before you begin in the second line with the third verse—a frequent arrangement in these books). Here are the first two lines:—

ἀρχόμενος γαῖαν τε καὶ εὐρέα πόντον ἄειδεν | καὶ  
 ποτάμους πόλιας τε καὶ ἀνδρῶν ἄκριτα φύλα.

Fol. 120 seq. contains the 'Works and Days' with commentary, and this is the title given on the back of the modern binding of the book. Fol. 144 seq. gives Pindar's 'Epinikia'; on fol. 174 stands *ἀρχὴ Ἰλυθίων*; on fol. 175 the copious scholia, written all round the text hitherto, cease, but the text goes on to fol. 204, the end of the book. I have not seen Mr. Lambros's catalogue of this library, nor do I know that it is printed. The volume just described has two numbers on the back—161 and 40. I had neither the means (in the way of printed editions) nor the time to make any critical examination of the texts, so as to determine whether they are more than duplicates of other texts well known in Europe. The 'Callimachus' of the former of them is not likely to have ever been collated, and is probably more valuable than the rest. The MS. of Dionysius, however, is not mentioned in the list of ninety-one codices given by C. Müller in Didot's edition, nor did

Schneider know of this MS. when editing his 'Callimachea.' Whether the copious scholia in both books were written out from fuller texts than we have in other MSS. is also worth investigating. But I do not expect any important results.

This note has already extended to such length that I must postpone what I have to say about the *κειμήλια* to another occasion. My general impressions of the whole place and its curious life will be recorded in another place.

J. P. MAHAFFY.

## WATER-MARKS.

23, Abchurch Lane.

ALLOW me a few final words on this subject. There is, of course, no novelty in the statement that water-marks are the only true test of the size of old books; but there are strong reasons for drawing special attention to the fact, because it lies at the root of all accuracy in size-description, and because, as a rule, librarians, while obliged to admit the fact, do not like to face the extra trouble its adoption would entail. The Rev. Hartwell Horne, in his well-known 'Introduction to Bibliography,' begins his chapter on book-sizes thus: "The size of a book depends upon the manner in which it is folded," that is, whether it is folio, quarto, or smaller. There speaks the bibliographer. On the other hand, Mr. Hastings White in his remarks uses the word "size" in its non-bibliographical or booksellers' sense, and appeals to popular custom, which can never be a guide in any science. The measurement of any particular copy has nothing to do with its classification. Very probably a small folio may be the same in dimension as a large octavo, but Mr. Mansergh's description proves plainly that his small Bacon is a folio, and that his John Walter of 1785 must be an octavo. What does it matter that their inches are the same?

The "sixty years" of Mr. Kerslake have, I fear, narrowed his bibliographical perception. He confounds two things which are quite distinct. The "size" of a book is folio or some other natural fold of the sheet; it is a generic term answering to the French "format." The foot-rule, or the space between certain deal boards used for shelving, should have no place in bibliography. Of course to a dealer or to a buyer it is important to know how much the binder has taken off the individual book on sale, and "also the shelf-gauge into which it can be compelled," to use Mr. Kerslake's expression; but all this comes under library management, and not under bibliography. The natural history system is the only true way of dealing with old books. What would be thought of the entomologist who arranged his specimens according to the number of legs or antennæ that had been lost in mounting; or of the geologist who classified his objects by the amount of space they occupied in his cabinets? In the name of common sense let us keep the question of folio and quarto, so far as old books are concerned, free from the foot-rule!

But, it is asked, how shall we treat our modern books on this plan? Well, you can't apply it. I would divide all books into two classes—those printed before 1800, about which nine-tenths of literary controversy is concerned, and those printed after 1800, about which questions of size and edition are comparatively unimportant. These latter, indeed, being made from miles of paper cut up to order, have no natural size, and can only be classed under that size to which by measurement they are nearest. Let me urge as strongly as I can that in all libraries in the cataloguing of new accessions books dated before 1800 should have their water-marks looked at and their size determined thereby. With old entries let errors of size be corrected as they become known. It would be a great step in the right direction if this system were adopted at the British Museum, and I would respectfully call attention, to begin with, to "C. 2. b. 1, Plinius (Venice), folio, 1471," and to "C. 3. b. 4,

Horatius (Milan), folio," 1474, these two being plainly not folio, but quarto.

If this branch of bibliography is to maintain its claim as being in any sense scientific, we must show that it is ruled by natural laws, we must classify those laws, and adopt throughout a precise and recognized nomenclature.

WILLIAM BLADES.

#### SALE.

A PORTION of the library of the late Mr. W. C. Smith, of Shortgrove, Essex, was sold by Messrs. Sotheby, Wilkinson & Hodge on the 10th and 11th inst. A set of the Chronicles of England, in 30 vols. quarto, sold for 111*l*. Alken's National Sports, 20*l*. 10*s*. Angus's Australia, 14*l*. Buck's Antiquities, 40*l*. Du Sommerard, Arts du Moyen Age, 80*l*. Stirling-Maxwell's Artists of Spain, 19*l*. 10*s*. Walton and Cotton's Complete Angler, by Nicolas, 17*l*. La Fontaine, Fables, 4 vols., with Oudry's plates, 26*l*. Lodge's Portraits, 18*l*. 18*s*. Theatrical Biography, 2 vols., 18*l*. 10*s*. The sale realized 1,566*l*. 11*s*.

#### RIVAL AUTHORS.

Newnham House, Tunbridge, May 14, 1889.

I SEE in your issue of May 11th a letter from Mr. J. Rose Troup, in which he accuses me of taking a title which he "had given" to a book of his own, and that I had done so simultaneously with the appearance of his "authentic account of events," which I may add has not yet seen the light!

Mr. Troup completely ignores the fact that I had announced my book at least six weeks before the appearance of his first advertisement. It was not until he had seen my preliminary announcements that he advertised his work as 'With Stanley's Rear Column.' Two or three days before the appearance of his first advertisement, he wrote a very unnecessary and voluminous letter to my publishers, Messrs. Blackwood & Sons, which they, of course, simply acknowledged, and he has since written various accusations against me, without having seen more than the preliminary announcements of my work, and even without ascertaining whether the final form of the title had been definitively decided upon. All misunderstanding might easily have been avoided had Mr. Troup taken the trouble to read aright the advertisements of my book, or had the patience to wait till he had seen my title-page and preface. I have never pretended to more knowledge of the Emin Pasha Expedition than I possess, and could easily have said a great deal more in my book than I have felt it right to do, and of this no one can be better able to judge than Mr. Troup.

I hope you will kindly give the same publicity to my side of the question as you have given to Mr. Troup's.

J. R. WERNER.

#### WASHINGTON IRVING.

THE centenary edition of Irving's 'Life of Washington,' which Messrs. G. P. Putnam's Sons have in the press, will probably be one of the most finely executed works ever published in the United States, though, as but 300 sets will be issued, it would appear to be rather a privately circulated work. The number of illustrations (200) enlarge the work to five volumes. Washington Irving was once supposed to be a relative of the first President, whose hands were, indeed, by his mother's request, laid on his head in childhood. There have been many discoveries relating to Washington since Irving's work appeared, and several of these have been embodied in Mr. John Fiske's edition. But there is a charm about Irving's book which has never been equalled by any other writer on the subject. Nevertheless, the unedited work is likely to become rare.

The following characteristic letter of Irving is from the collection of Mr. Frederick McGuire, of Washington. The incident referred

to, which may interest the Psychical Society, occurred at the time indicated in the following passage in Irving's 'Life':—"The country retreat spoken of, in which Mr. Irving was to prepare his 'History of New York' for publication, was delightfully situated at Ravenswood, near Hellgate. He passed much of his time here in August and September (1809), and had a boat at his command belonging to his friend Brevoort, called the Tinker, in which he used to ply between the city and this summer residence of the Hoffmans" (vol. i. p. 176).

New York, Dec. 18, 1809.

To William P. Van Ness, Esq., Kinderhook.

MY DEAR SIR,—A few days since, on returning from a long visit to Philadelphia, I found a letter from you which had lain some time at my office. I should have answered it before, but the crowd of engagements that harass a man when he first arrives at home prevented me from putting pen to paper. As to your portentous dream, which justly occasioned such anxious forebodings, I assure you it was better founded than these sage omens generally are—the only defect was, that you dreamt too late, and I was not absolutely drowned. The truth of the matter is that I was upset in a small sail boat about two or three months ago, in the broad bay just above Corlears hook, and after clinging to the boat about a quarter of an hour up to my chin in water, was kindly picked up by a little fishing skiff. This is the real foundation of your dream, and henceforth you may consider yourself a match for the immortal Bunyan himself in the art of dreaming.

The old governors are at length ushered into the world, and I am now an idle man. So if you have any disposition to Royster a little, you will find me completely at your service when you pay your promised visit to this city. You must come down completely the gentleman of leisure, leave your farm and its cares behind you, put your household under the ghostly superintendence of that evangelical sinner Jesse Marvin, and determine to unbend and become one of us boys, and then I'll insure you some pleasant relaxation.

Our theatre will remain open for some time yet, and as our company is very good at present you will find it an amusing resort. We have two excellent new actors, Mr. Simpson and Mrs. Mason, who were sent out by the Doctor, and have completely retrieved the credit of the theatre.

How does my friend Partridge, and his Academy? Do the flesh and the spirit still keep up their hostilities within him? I long once more to visit your little empire, and am only deterred by the austerity of old Winter from gratifying my inclinations. But next year, when the country is once more in full dress, I shall certainly indulge in a few more rambles about the red lane.

Remember me with great regard and respect to Mrs. Van Ness, and let my friend Jesse know that I still recollect him with great consideration. I shall leave all discussion of domestic and other topics until I see you, which I hope will be in a very few days. Recollect Christmas should always be spent in the City.

Ever yours,

WASHINGTON IRVING.

#### A WARNING.

Saville Club, May 16, 1889.

PERHAPS the following note may be of interest to some of your readers. Some time ago I had a letter from one "J. Ellaby" asking me for some opinion on some subject—I quite forget what subject or what I replied, but I suppose I did reply. I now learn that this person has offered my private letter to a well-known journal to be published, and that he asks the sum of two guineas for it! I do not suppose that any editor will give him that price or any other price for a private letter. But the fact may be a warning to other people to whom Mr. J. Ellaby, who hails from Halifax, may write for their opinions.

WALTER BESANT.

#### Literary Gossip.

LORD BRASSEY has placed the Sunbeam at the disposal of Lord Tennyson, who will cruise in it as soon as the weather fulfils the promise of May.

EACH of the "great quarterlies" this time contains an article by a departed divine:

that on Raleigh in the *Quarterly* is by the late Archdeacon Hannah, that on French preachers of the thirteenth century in the *Edinburgh* is by the late Prebendary Humphry.

PARAGRAPHS which have appeared in various journals about a story by Archdeacon Farrar are unauthorized and incorrect.

THE Société des Gens de Lettres, acting in concert with the International Literary Association, will hold a congress at Paris for the discussion of matters affecting authors. The opening meeting is fixed for the 20th of June, and it is expected that M. Jules Simon will preside. Seven questions will be submitted for discussion, all of them relating to the desirability of further legislation in the interest of authors; and papers will be read on the subjects of science in contemporary literature and Russian literature in France.

MAJOR-GENERAL DONALD MACINTYRE, V.C., whose 'Hindu-Koh: Wanderings and Wild Sport on and beyond the Himalayas,' will be immediately issued by Messrs. Blackwood & Sons, formerly commanded the Prince of Wales's Own Goorkhas, and is distinguished both as a mountaineer and Himalayan sportsman. The Prince has accepted the dedication of the volume.

MESSRS. MACMILLAN & Co. have in the press an English edition, prepared under the author's sanction by Mr. William Smart, Lecturer in Economics in Queen Margaret College, Glasgow, of Prof. Böhm-Bauerk's treatise on 'Capital and Interest.' This monograph contains a statement and criticism of the various theories of interest.

THREE candidates only have formally presented themselves for the Greek Chair at Cambridge, Dr. Fennell, Dr. Jackson, and Prof. Jebb, Mr. Archer-Hind not standing, although the new Professor of Logic at Oxford is not one of the electors. This is the first time the chair has been open to laymen, and it is significant of the change that has come over Cambridge that no clergyman has offered himself. The election takes place on Monday week.

THE next meetings of the Royal Commission on the Blind, the Deaf and Dumb, &c., for the final consideration of their report, will be held about the middle of June, and it is anticipated that the report, evidence, and appendices will be ready for presentation very shortly after.

MRS. ALFRED MARKS (Miss Hoppus), the author of 'Masters of the World,' has just completed a one-volume story, 'The Locket: a Tale of Old Guernsey.'

MR. J. H. NODAL, editor of the *Manchester City News*, is compiling a bibliography of Ackworth School which will comprise many works by old scholars, the object being to form as complete a collection as possible of books written by those who were educated at this institution. Amongst the notabilities who received their education at Ackworth Mr. John Bright and Mr. William Howitt may be named.

MR. RITCHIE's collection of early letters of Jane Welsh Carlyle will contain, in addition to Mrs. Carlyle's correspondence, eleven unpublished letters of Carlyle's, dealing chiefly with his preparatory studies



for his projected 'History of German Literature,' and for his 'Cromwell.'

THE next volume of the "Camelot Series," to be issued on the 25th inst., is 'Political Orations from Wentworth to Macaulay.' The editor is Mr. William Clarke. A selection of Lord Chesterfield's 'Letters' will follow. Next month's volume of Count Tolstoi's works, published by Mr. Walter Scott, will be 'Childhood, Boyhood, Youth.'

THE printing of Dr. Ginsburg's Hebrew text of the Old Testament according to the Septuagint has begun.

PROF. CHANDLER has privately printed a pamphlet on cheap photographing of MSS. by the Bodleian Library authorities in the precincts of the library.

DR. NEUBAUER will contribute to the second volume of the 'Studia Biblica' a paper 'On the Authorship and the Titles of the Psalms according to Jewish Commentators, Rabbanitic as well as Karaitic.'

PROF. SANDAY, of Oxford, is preparing an edition of facsimiles from MSS. of the New Testament.

MR. E. R. WHARTON, the author of the 'Etyma Græca,' is carrying through the press the companion volume, 'Etyma Latina.'

MISS EMILY H. HICKEY, the author of 'A Sculptor, and other Poems,' is going to print 'Verse-Tales, Lyrics, and Translations.' Messrs. Arnold, of Liverpool, are to be the publishers.

MESSRS. MACMILLAN & Co. have in preparation the following school editions of the New Testament in Greek, uniform with Mr. Page's edition of the Acts of the Apostles: St. Matthew's Gospel, edited by Rev. A. Sloman, Head Master of Birkenhead School; St. Mark's Gospel, edited by Rev. J. O. F. Murray, Fellow and Lecturer of Emmanuel College, Cambridge; St. Luke's Gospel, edited by Rev. John Bond, M.A., formerly Classical Lecturer in the Royal Military Academy.

MESSRS. KEGAN PAUL, TRENCH & Co. will shortly issue a metrical version of Thomas à Kempis by Dean Carrington. The same publishers have in preparation a new edition of 'Hodson of Hodson's Horse,' edited by his brother, the Rev. George H. Hodson, who has supplied additional matter in answer to the attacks of Mr. Bosworth Smith and Mr. T. R. E. Holmes.

MR. HUBERT HALL, of the Record Office, has in preparation a new book under the title of 'Court Life under the Plantagenets: Reign of Henry II.' It will be illustrated by numerous reproductions of contemporary drawings both coloured and plain, and will form a kind of companion volume to his 'Society in the Elizabethan Age.' Messrs. Sonnenschein will issue it in the autumn.

THE Oriental Seminary of Berlin will shortly issue a grammar of the Baluba language by Dr. Büttner. The publication of several other volumes is said to be contemplated by the same institution.

MRS. TEMPLEMAN writes:—

"Mr. W. E. Jones, of the North Library, Liverpool, corrects the oft-repeated error that Capt. Marryat was the author of 'Rattlin the Reefer.' It is undoubtedly the work of Mr. Edward Howard, who wrote the 'Old Commodore' and other novels, also a life of Sir Sydney

Smith, and much else that appeared in the *Metropolitan* and various magazines. Mr. Hannay in his lately published life of Capt. Marryat assigns 'Rattlin the Reefer' to its true author. It would have been better had he been equally careful in other statements, or rather had refrained from unwarrantable assumptions. The ideas conveyed as to Capt. Marryat's parents are most misleading. His father, who is described as 'a hard and dry man of business, with the provincial Dissenter probably never melted out of him,' was on the contrary esteemed as a large-minded and large-hearted merchant prince, whose society in social intercourse was found 'charming.' The presumption that of Capt. Marryat's mother 'there is nothing to be supposed at all' is truly surprising to those who remember her strongly marked character, her wit and general cleverness; also that it was from her Capt. Marryat was said to have inherited his talents. It seems a sweeping conclusion to arrive at that a boy must have been badly brought up because he was remarkably high-spirited and unmanageable. Why should his training have been different to that received by his brothers and sisters, whose characters were always steady and well regulated?"

THE death is announced of Lord Sydney Godolphin Osborne, well known thirty years ago as "S. G. O." of the *Times*.

THE town and university of Jena will celebrate on the 25th and 26th inst. the hundredth anniversary of Schiller's installation there as Professor of History. In the afternoon of the first day a memorial tablet, affixed to the "Griesbach-house" where the poet delivered his lectures, will be unveiled. On the evening of the same day the 'Braut von Messina' will be performed. Next day various public festival acts will take place, to be concluded with the obligatory *Fackelzug*.

MESSRS. BELL & SONS have in preparation, under the title of "The All-England Series," a series of handbooks of athletic games. Cricket will be dealt with by the Hon. Ivo Bligh; lawn-tennis by Mr. H. W. W. Wilberforce, secretary All England L.T.C.; rowing by Mr. W. B. Woodgate; sailing by Mr. E. F. Knight, author of 'The Cruise of the Falcon'; golf by Mr. W. T. Linskill, hon. sec. of the Cambridge University Golf Club; swimming by Mr. M. Cobbett; cycling by Mr. H. H. Griffin; football by Mr. H. Vassall, treasurer of the Rugby Football Union, and Mr. C. W. Alcock, secretary to the Football Association; athletics by Mr. Griffin; boxing by Mr. R. G. Allanson-Winn; wrestling by Mr. W. Armstrong; and fencing by Mr. H. A. Colmore Dunn.

MR. WALTER RYE is going to issue 'Cromer Past and Present.' Though complete in itself, it is meant to be a sample of Mr. Rye's projected 'History of North Erpingham Hundred.' It will be the first history of any parish in England to contain (1) notes of every inscription in its church and churchyard; (2) notes of every foot of fine; (3) references to every will; and (4) transcripts of every subsidy roll and poll book which relates to the parish. Messrs. Jarrold & Sons are the publishers.

PROF. JAMES DARMESTETER proposes to print two volumes of the 'Scientific Remains' of his distinguished brother, Prof. Arsène Darmesteter, of the Sorbonne. They will be divided into "Études Juives," consisting of six articles; "Études Judéo-Françaises," eleven articles; and "Études Françaises," filling the whole of the second

volume. Among the last named will be found the celebrated essay propounding "Darmesteter's law."

It is gratifying to find that the Royal Commissioners have reported in favour of a Teaching University for London, and that those of them who have practical experience in educational matters are in favour of granting a charter to King's College and University College. The attempt to bring about a compromise between the colleges and the existing University will be found on examination to be impossible. Lord Granville talks lightly of admitting "a further infusion of the teaching element"; but the University has no infusion in it now, and by its nature is incapable of receiving it. It is a mere examining board, quite incompetent to teach.

ANDRÉE HOPE, the author of 'A Terrible Night,' will have a story in *Temple Bar* next month probably, called 'The Secret of Wardale Court; or, Lady Cholmley's Companion.' Edna Lyall's story now running in *Murray's Magazine*, 'Derrick Vaughan, Novelist,' is, it seems, to be published in book form by a firm whose name is new to us, Messrs. Methuen & Co.

THE chief Parliamentary Papers of the week are Parliamentary Return of the British Army for the Year 1888, with Abstracts for the Years 1869-88 inclusive (6d.); Index to the Reports from the Select Committee on Navy Estimates (1s. 4d.); Intoxicating Liquors, Return of Licences Refused (6d.); and Trade and Navigation Accounts relating to the United Kingdom for April (9d.).

## SCIENCE

*Life and Correspondence of Abraham Sharp; with Memorials of his Family and Associated Families.* By William Cudworth. (Samson Low & Co.)

THE activity of the Greenwich Observatory may be said to have commenced before its completion, as Flamsteed, almost immediately after his appointment as Astronomer Royal (or Royal Mathematician, M.R., as he more commonly called himself), made observations at the Queen's House in the lower part of Greenwich Park, which were continued for about a year, until in July, 1676, he was able to transfer his quarters to the new building on the hill, which still forms a portion of the Royal Observatory, Greenwich. It would be putting the matter too mildly to say that he was insufficiently provided with instruments for the purpose of "rectifying the tables of the heavens and the places of the fixed stars" by the Government which had caused this building to be erected for him with that object. He was, in fact, left entirely to his own devices, and thrown upon his own resources to provide any instruments at all. Those which he brought with him from Derby, and others which were given to him, being quite inadequate to the scheme of observation formed by him, he was fortunate in being able to obtain the assistance of the subject of this memoir, Abraham Sharp, of Little Horton, a township of Bradford, in constructing the large mural arc which was the principal instrument used in making those laborious and

(considering the then state of astronomy, possessing nothing more exact than the results of the work of Tycho Brahe) accurate observations on which his great Catalogue of Stars in the 'Historia Cœlestis Britannica' was afterwards founded.

Sharp was born in 1653, and began to assist Flamsteed in 1684, having come to London and sought an introduction to him from his own great predilection for scientific, particularly astronomical pursuits. The mural arc was completed in the autumn of 1689, and Sharp continued to assist Flamsteed at Greenwich for about a year and a half longer, removing to Portsmouth in February, 1691, where he appears to have been engaged in making nautical instruments, having, it is thought, found the night watching at the observatory too severe a strain upon his constitution. But in 1694 he returned to his old home at Little Horton, which he never afterwards left, except for some brief holiday, until his death in 1742, at the age of nearly ninety. He, however, did not lead a life of idleness there, as the interesting work before us abundantly shows. His correspondence with Flamsteed continued until the death of the latter at the end of 1719; and as the 'Historia Cœlestis' was not then completed, the remainder was brought out under the care of Crosthwait (Flamsteed's assistant), with considerable aid from Sharp communicated by letter. The whole was finished in 1725, and it is unpleasant to read, in a letter from Crosthwait to Sharp, dated August 29th, 1730, that Mrs. Flamsteed (then recently deceased) made no recompense whatever to either of them for their labour during the previous five years. It may be well to quote Flamsteed's own words in one of his last letters to Sharp:—

"I shall not be, nor ever have been, sparing in remembering your performances. I have already in the preface to my Catalogue given the world an account how well you fitted up and divided the mural arc, and what share you had in the calculations of the moon's and planets' places, for I esteem your work the highest piece of ingenuity, as well as proficiency."

Mr. Cudworth gives an interesting account of the life of Sharp (who remained always a bachelor) at Little Horton, absorbed to a great extent in mathematical, mechanical, and scientific pursuits. His calculation of the proportion of the diameter to the circumference of a circle, carried out to seventy-two places of decimals, is well known. He also assisted in the calculation of the 'Mathematical Tables' compiled by Sherwin in 1705, and published (under the name "A. S., Philomath") an elaborate work entitled 'Geometry Improved,' which appeared in 1717.

The work before us contains, as stated in its title-page, not only a biography of Sharp, its principal subject, but memorials of other members of his family and of associated families, particularly of his father, John Sharp (who was financial secretary to Fairfax in the Civil War, and died in 1672); his eldest brother, the Rev. Thomas Sharp (who was ejected after the Restoration for nonconformity, and subsequently preached both at Little Horton and Leeds until his death in 1693); and Archbishop Sharp, who belonged to another branch of the same family, and died in 1713, after having been

Archbishop of York for more than twenty-two years.

A critic must needs find some fault; but we point out the following errors to enable the author to correct them in subsequent editions. At p. 76 (note) we are told that the cost of printing and publishing the first edition of the 'Principia' was defrayed by the Royal Society, the fact being that instead of doing so the Society accepted Halley's generous offer to take it upon himself. At p. 115 (note) Newton's half-niece, beloved by the Earl of Halifax, is called the widow (instead of the sister) of Col. Barton. At p. 177 Sir John (instead of Sir William) Herschel is said to have been the discoverer of Uranus. At p. 31 Sir George Airy, who, we are glad to think, is still enjoying his well-earned honours, is called "the late Mr. G. B. Airey" (*sic*).

Mr. Cudworth has done great service in publishing this book, which has evidently been prepared with great care and as a labour of love. Both the printing of the letterpress and the engraving of the illustrations are good, and the volume will be welcome not only to astronomers, but also to many others who feel an interest in the history of science.

#### SANSKRIT MEDICAL LITERATURE.

LITTLE has been done as yet for the study of the history of medicine in India. That there is a large medical literature in Sanskrit has been known for some time. The first edition of the system of Hindu medicine ascribed to Susruta was published in 1835, another in 1868. The third edition by Jibānanda Vidyāsagara appeared at Calcutta in 1873. In 1885 the subject was taken up by Avinash Chandra Kaviratna and Chandrakumāra, who, after translating the 'Karaka-saṅgītā' and the 'Mādhava Nidāna' into Bengālī, published not only the text of Susruta, but a commentary also by Dalvana. This edition has reached the end of the first book, the 'Sūtrasthāna.' We have received nothing else, except some numbers of a third translation of Susruta, ending with p. 160, and the first number of the 'Karaka-Samhitā' with the commentary of Kakrapanidatta, both by the same Avinash Chandra Kaviratna. It is a serious drawback that so many of these Indian serial publications arrive in England very irregularly, so that it is difficult to make a complete set of them, or that, for want of proper support, they are never finished. The work so well begun by the above-named two scholars has lately been taken up again by Vijayaratna Sen Kaviranjana. He has printed a new text and commentary of Susruta, the first volume of which extends to the nineteenth Adhyāya of the 'Sūtrasthāna.' We hope and trust that he will continue this meritorious work. Still more important, however, is his edition of the 'Ash-tāṅga-hridaya,' another medical work, better known by the name of its author, Vāgbhata, with a commentary by Arunadatta. There is to be a Bengālī translation of the work, which has not reached us yet. The first volume contains three books, about one-half of the whole. It is to be hoped that this undertaking may be continued. The editor complains that Government, which allows 5,000 rupees every year to the *Indian Antiquary*, does little to support these editions of ancient medical texts. From a practical point of view it is true, no doubt, that little is to be learnt from these native physicians, though some doctors in India maintain the contrary. But at the present moment, when so much interest attaches to the historical growth and spreading of medical science, the Indian Government would earn the gratitude of many students if it would help more liberally in

the publication of medical Sanskrit texts, and, if possible, of English translations also of at least the more important of them.

#### ASTRONOMICAL NOTES.

THE current number of the *Proceedings* of the Royal Society contains an important paper (read at the meeting on the 2nd inst.) by Dr. Huggins on the spectrum of the great nebula in Orion, of some of the lines in which he and Mrs. Huggins have succeeded in obtaining more accurate measurements of position than any previously made, and tending to advance our acquaintance with the constitution of this wonderful object, which would appear to be in a more primitive condition than other nebulae.

Mr. Ranyard, editor of *Knowledge*, contributes to the May number of that periodical an interesting article on the same subject, in which he says:—"The structure of this nebula seems to be entirely different from that of the Andromeda nebula, or of the nebula in the Pleiades. It seems to exhibit analogies with the structure of the solar corona. In addition to the analogies already pointed out, there seems to be a synclinal tendency of the great curving branches of the nebula similar to the synclinal tendency which is traceable in so many groups of coronal structure."

The Twenty-third Report of the Board of Visitors of the Melbourne Observatory has been received, together with the Annual Report of the Government Astronomer (Mr. Ellery), containing an account of the work of the observatory from the 1st of July, 1887, until the 30th of June, 1888. The meridian observations were carried on with regularity, but comparatively little work was done with the large reflector in consequence of the great loss of light brought about by the increased tarnish of the mirrors, so that it had become impossible to rely upon comparisons of the fainter nebulae with the drawings previously made. Repolishing was, therefore, absolutely necessary, and it having been decided to get this done at the observatory itself, the instrument was dismantled early in May for that purpose. There were interruptions also in the use of the photo-heliograph, in consequence of some alterations and adjustments which had to be made in it. The new telescope for employment in the share to be taken by the Melbourne Observatory in the great photographic survey of the heavens is in progress; some parts were well forward at the date of the report, and Mr. Ellery hopes to be ready to commence at least as soon as most of the other observatories taking part, though he has not yet been informed which stellar region will fall to his share. The meteorological and magnetical departments of the observatory have been carried on with regularity and efficiency, and the work connected with the former has greatly increased in consequence of the additional number of observing stations which have been established in the colony.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for March. Besides a necrology of M. Tempel, it contains Prof. Tacchini's account of the heliographical latitudes of the solar protuberances as observed at Rome during the second half of last year, and an optical paper by Prof. Venturi.

#### GEOGRAPHICAL NOTES.

MR. H. M. STANLEY'S letter on his journey from Yambuya to the Albert Nyanza is published simultaneously in the *Proceedings* of the Royal Geographical Society and in the *Scottish Geographical Magazine*. In the course of the discussion which took place at the last meeting of the Royal Geographical Society Sir Samuel Baker replied at considerable length to Mr. Stanley's criticism of the map of the Albert Nyanza published by him in 1866, and ascribed the differences existing between his map and that subsequently published by Col.



Mason to a shrinking of the lake. He even suggested that the Albert Nyanza and the lake further to the south, discovered by Stanley, formed one lake. We should have thought that Emin Pasha's exploration of its southern tributary, the Duero, would have destroyed these early illusions of Sir Samuel Baker respecting the vast extent of the lake first visited by him. Of course, lake-levels rise and fall in all climates according to the rainfall, but a shrinkage like that suggested by Sir Samuel is quite out of the question. We can no longer doubt the fact that these two Luta N'Zigés are distinct lakes. Whether the southern lake lies within the basin of the Nile or belongs to that of the Congo is still an open question. Native accounts are most conflicting.

The *Scottish Geographical Magazine* publishes an able account of Samoa, written by Dr. G. A. Turner (who lived as medical missionary for twelve years at Apia), and illustrated by a good map. Señor J. Batalha-Reis communicates to the same magazine an elaborate statement written in defence of the claims of the Portuguese to be the actual "discoverers" of Lake Nyassa and the surrounding regions. These claims have never been contested by geographers who made African exploration a special study, but to Livingstone nevertheless belongs the credit of having been the first to assign to this lake its true position upon the map, and English writers—Bowdich and Desborough Cooley—were foremost in conveying a knowledge of these Portuguese explorations into wider circles.

Messrs. W. & A. K. Johnston's *Modern Map of England and Wales*, on a scale of seven miles to the inch, although not apparently a new map based upon the most recent Ordnance survey, has been carefully revised, and is sure to give satisfaction to its purchasers. Messrs. Johnston ignore the recent division of England into administrative counties, and still adhere to what are called "geographical" counties. They have not even inserted the three well-known divisions of Lincolnshire, which ought to be found on every map. One curious misprint we have noticed, the height of Snowdon being given at 3,750 ft., when it is in reality only 3,570 ft.

M. Wauters publishes a map in *Le Mouvement Géographique* in support of his hypothesis that the Sobat takes its rise in the lake of Samburu, recently visited by Count Teleki. We have already pointed out the improbability of this hypothesis, which dates back to the days of Krapf and Léon des Avanchers. Since writing our previous notice we have learnt on the authority of Count Teleki that the lake really contains salt water, and the suggestion that it has an outlet will have to be dismissed as utterly untenable.

S. P. O. writes:—

"The list of new geographical publications given in the monthly 'Record of Geography' published in the *Proceedings of the Royal Geographical Society* bears an almost official character; and as it is widely circulated in foreign societies, and consulted universally by politicians as well as topographers, I am sure Mr. Scott Keltie, the usually accurate librarian, will pardon the notification of a somewhat misleading entry in the number for May, just issued:—'Bell, [Colonel] Mark Lever [V.C., Bengal Engineers].—A Visit to the Kárun River and Kúm. *Blackwood's Magazine*, April, 1889, pp. 453-481. Colonel Bell.....describes in this article a journey which he made in 1884, up the Kárun river and on to Kúm, and down by Isfahán and Bushire.....' Col. Bell's distinguishing names are Mark Sever, and he belongs to the *Royal* (not to the *Royal late Bengal Engineers*) list. In the said article the journey along the banks of the Kárun river and on to Kúm only is described, for the story of his return journey by Isfahán and the Bakhtiari Hills is not told, being reserved for a forthcoming number of *Blackwood's Magazine*."

#### SOCIETIES.

ROYAL.—May 9.—The President in the chair.—Baron H. de Worms was admitted into the Society.—The following papers were read: 'On the Magnetic Rotation of the Plane of Polarization of

Light in Doubly Refracting Bodies,' by Mr. A. W. Ward,—'Revision of the Atomic Weight of Gold,' by Prof. J. W. Mallet,—'Zirconium and its Atomic Weight,' by Dr. G. H. Bailey,—'Magnetic and other Properties of Iron at a High Temperature,' by Dr. Hopkinson,—'Determining the Strength of Liquids by the Voltaic Balance,' by Dr. Gore,—and 'On Films produced by Vaporized Metals and their Applications to Chemical Analyses,' preliminary notice, by Prof. W. N. Hartley.

GEOGRAPHICAL.—May 13.—General R. Strachey, President, in the chair.—The following gentlemen were elected Fellows: Hon. L. L. Smith, Lieut. R. J. H. L. Mackenzie, Messrs. R. Barclay, W. W. Bowman, G. Broke, C. S. Gulbenkian, G. F. Heyworth, V. Morier, and J. R. Werner.—The paper read was 'The Congo and the Ngala and Aruwhini Tributaries,' by Mr. J. R. Werner.—The postponed discussion on the letter of Mr. H. M. Stanley, read at the evening meeting of April 8th, then followed.

ASTRONOMICAL.—May 10.—Mr. W. H. M. Christie, Astronomer Royal, in the chair.—Messrs. E. Carmichael and J. G. Petrie were elected Fellows.—Mr. I. Roberts read a paper 'On a Photograph of the Nebula 51 Messier in Canes Venatici,' taken on the 28th of April with an exposure of four hours. The nebula shows a curious spiral structure, with an irregular stream of nebulous matter joining the main spiral nebula with a smaller neighbouring nebulous mass. Mr. Roberts drew attention to the fact that lines of stars seem to follow the trend of the spiral streams. The nebula has been drawn by several well-known observers, and Mr. Roberts was of opinion that Mr. Lassell's drawing most accurately represents the streams of light traceable in the photograph.—Mr. F. McClean read a paper entitled 'Parallel Photographs of the Spectra of the Sun, of Iron, and of Iridium, from H to near D.' Mr. McClean has presented to the Society a photograph of the solar spectrum on the scale of Angstrom's charts of the normal solar spectrum. On one side of this spectrum is a photograph of the iron spectrum, and on the other side a photograph of the spark between iridium poles in air. The coincidences of the iron and iridium lines with solar lines are very well shown, and the definition is so good that the E line is shown as double. The photograph is divided into six sections corresponding to the sections of Angstrom's chart, so that the corresponding line in Angstrom's chart and the wave length can be quickly found. These photographs are on a larger scale than any other photographs of metallic spectra which have been published.—The Astronomer Royal read a paper on the results of measures of sun spots made from the Greenwich series of photographs commencing with the year 1874. The paper was accompanied by a diagram showing how solar spots are distributed in latitude. Just after the time of sun-spot minimum is passed, spots appear in high latitudes both north and south of the solar equator. One has recently appeared with a heliographic latitude of 36°, which is a high latitude for a sun spot. As the number of spots increases the latitude in which the greatest number of spots appear gradually decreases, until the following period of sun-spot minimum is reached, when the spots are all very near to the solar equator. The outbreak of spots in high latitudes may be taken as evidence that the minimum period is coming to an end.—Mr. Common read a paper on Dr. Terby's white spot on the ring of Saturn. The spot has been very easily seen during the last few weeks, especially with telescopes of small aperture. It has always remained adjacent to the shadow of the ball upon the ring. Mr. Common was of opinion that the white spot is an optical phenomenon due to contrast with the broad shadow of the ball of the planet on the ring.—Mr. Downing and Mr. Taylor both corroborated Mr. Common's view that the white spot is merely an optical illusion.—The following papers were taken as read: 'Ephemeris for Physical Observations of the Moon,' by Mr. A. Marth,—and 'Observations of the Planet Iris and Comparison Stars made with the Transit Circle of the Radcliffe Observatory, Oxford, during the Opposition of 1888,' communicated by Mr. E. J. Stone.

GEOLOGICAL.—May 8.—Dr. W. T. Blanford, President, in the chair.—The following communications were read: 'On the Rocks of Alderney and the Casquets,' by the Rev. E. Hill,—and 'On the Ashington Volcanic Series of South Devon,' by the late Mr. A. Champernowne, communicated by Dr. A. Geikie.

SOCIETY OF ANTIQUARIES.—May 9.—Dr. J. Evans, President, in the chair.—Lord Savile was elected a Fellow.—Dr. Freshfield exhibited a vase of Roman date, recently found at a depth of fourteen feet in clearing out the church of St. Olave, Jewry, now about to be pulled down. The vase is of a grey colour, with a lozenge pattern on the body.—A Rev. Dr.

Cox exhibited a latten crucifix, quite perfect, with cruciform nimbus, found under the floor of a church in Holderness. The date of this crucifix was thought by Mr. Franks to be circa 1200.—Mr. J. G. Waller read an account of a bas-relief personifying music in the cathedral church of Rimini.—Rev. Dr. Cox read a paper on the numerous benefactions made to the cathedral church of Lichfield by Thomas Heywood, Dean 1457-92, and exhibited the original MSS. containing the record of the same.

ZOOLOGICAL.—May 7.—Prof. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during April, calling attention to a young male Sinitic ibex (*Capra sinaitica*), from Mount Sinai, and to a young male of the lesser koodoo (*Strepsiceros imberbis*), from East Africa.—Mr. Slater exhibited and made remarks on a living specimen of an albino variety of the Cape mole (*Georychus capensis*), lately presented to the menagerie.—Letters and communications were read: from Dr. E. C. Stirling, of Adelaide, containing a copy of his description of a new Australian burrowing mammal, lately published in the *Transactions of the Royal Society of South Australia*,—by Mr. Seebohm, on the skin of a male example of *Phasianus chrysolimas*, which had been transmitted in a frozen state from the Trans-Caspian provinces of Russia,—from Col. C. Swinhoe, on 75 new species of Indian Lepidoptera, chiefly Heterocera,—from Rev. O. P. Cambridge, on a new tree-trap-door spider from Brazil, proposed to be called *Dendricoon rostratum*,—by Mr. F. E. Beddard, on the anatomy of an American tapir (*Tapirus terrestris*), based on a specimen lately living in the Society's collection,—by Mr. O. Thomas, on a new genus and species of Muridae from Queensland, allied to *Hydromys*, which he proposed to call *Xeromys myoides*,—and from Prof. Bardeleben, of Jena, on the præpölex and præhællux of the mammalian skeleton. The author recorded the presence of a two-segmented nail-clad præpölex in *Pedetes*, and that of a two-segmented pisiform (post-minimus) in *Bathyergus*. He also stated that he had discovered vestiges of the præhællux and præpölex in certain Reptilia. He then passed to the consideration of the mesozoic Theriodonts of Seeley, and denied the existence of the *scapho-lunare* of that author, while he produced good reason for believing the same observer's second *centrale* to consist of two elements, and his præaxial *centrale* to be the basal element of a præhællux.

METEOROLOGICAL.—May 15.—Dr. W. Marcet, President, in the chair.—Mr. T. H. Hall was elected a Fellow.—The following papers were read: 'Account of some Experiments made to investigate the Connection between the Pressure and Velocity of the Wind,' by Mr. W. H. Dines.—'On an Improved Method of preparing Ozone Paper, and other Forms of the Test, with Starch and Potassium Iodide,' by Dr. C. H. Blackley.—'Notes on the Climate of Akassa, Niger Territory,' by Mr. F. Russell. This paper gives the results of observations made from February, 1887, to October, 1888, at Akassa, which is the seaport and principal depot of the Royal Niger Company, and is situated at the mouth of the river Nun in the Niger Delta.—'Wind Storm at Sydney, New South Wales, on January 27th, 1889,' by Mr. H. C. Russell.

MATHEMATICAL.—May 9.—Mr. J. J. Walker, President, in the chair.—The following communications were made: 'On the Solution in Integers of Equations of the Form  $x^3+y^3+Az^3=0$ ,' by Mr. S. Roberts,—'On the Concomitants of  $k$ -ary Quantics,' by Mr. W. J. C. Sharp,—and 'On the Complete Elliptic Integrals  $K, E, G, I$ ,' by Dr. J. Kleiber, University of St. Petersburg.—Mr. Tucker, hon. sec., read abstracts of papers by Signor Bettii, 'On the Motion of an Elastic Solid strained by Extraneous Forces,'—by Prof. L. Tanner, 'On Cyclotomic Functions: Section III., The Cyclotomics belonging to the  $f$ -Nomial Periods of the  $p$ th Roots of Unity when  $p$  is a Prime Number,'—and by Mr. J. Griffiths, 'A Note on the  $G$  Function in an Elliptic Transformation Annihilator.'

HUGUENOT.—May 8.—Sir H. A. Layard, President, in the chair.—The following were elected Fellows: Rev. M. C. Julien, Capt. W. C. Woollett, Miss B. L. Strong, Messrs. L. La Trobe Bateman, W. H. Gray, W. J. Harvey, G. T. Huntley, E. C. Ouvre, J. Watney, and the Guildhall Library.—A paper was read by Mr. G. H. Overend on 'Strangers at Dover, 1558-1646.' Commencing with the arrival of refugees after the surrender of Calais, he traced the history of the several foreign communities formed in the town at various times prior to the civil war. Of these settlers but two groups founded churches—the refugees from the Low Countries in the early part of the reign of Elizabeth, and the fugitives who found shelter at the port during the progress of the religious war which broke out in France in 1621. The history of the Walloon Church

founded in 1646, and of the French Church established in 1685, after the revocation of the Edict of Nantes, he reserved for a subsequent paper. In the course of his remarks he dwelt at some length upon the doings of the foreign Protestant privateers who cruised in the English Channel in the reigns of Elizabeth and James I., the reception accorded to the French refugees after the massacre of St. Bartholomew, and the dispute between the Protestant and Roman Catholic strangers settled at Dover in the reign of Charles I. He also gave a full explanation of the circumstances which led to the compilation of returns of the names of aliens in 1571, 1572, 1621, 1622, 1635, and 1636.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Victoria Institute, 8.—Society of Arts, 8.—'Heat Engines other than Steam,' Lecture III., Mr. R. G. Harris (Cantor Lecture).  
 Tues. Royal Institution, 8.—'Recent Biological Discoveries,' Prof. E. Ray Lankester.  
 — Statistical, 7½.—'Variations in the Volume and Value of Exports and Imports of the United Kingdom in Recent Years,' Mr. S. Bourne.  
 — Civil Engineers, 8.—'Ballot for Members; Further Discussion on 'The Treatment of Steel by Hydraulic Pressure, and the Plant employed for the Purpose'; 'West of India Portuguese Railway and Harbour Works,' Mr. E. E. Sawyer.  
 — Folk-lore, 8.—'Dorsetshire Children's Games,' &c., Mr. J. S. Udal.  
 — Legend of the Buddha's Alms Dish and its Affinities to the Holy Grail, Mr. A. Nutt.  
 — Zoological, 8½.—'List of Coleoptera of the Families Cricodidae, Chrysomelidae, and Galerucidae, collected in Venezuela by M. Simon, with Descriptions of the New species,' Mr. M. Jacoby; 'Description of a New Genus of Fossil Moths belonging to the Geometrid Family Eucnemidae,' Mr. A. G. Butler; 'Descriptions of New Genera and Species of Diptera in the Collection of the British Museum, chiefly from Africa,' Mr. W. F. Kirby; 'Taxonomic Value of the Intestinal Convolutions in Birds,' Dr. H. Gadow.  
 Wed. United Services Institution, 3.—'Recruits and Recruiting,' Deputy Surgeon-General W. G. Don.  
 — Gymnædion, 8.—'The Legend of King Bladud,' Rev. Prof. Rye.  
 — Geological, 8.—'Notes on the Hornblende Schists and Banded Crystalline Rocks of the Lizard,' Major-General C. A. McMahon; 'The Upper Jurassic Clays of Lincolnshire,' Mr. T. Roberts; 'Origins of Movements in the Earth's Crust,' Mr. J. H. Killop.  
 — Society of Arts, 8.—'The Use of Spirit as an Agent in Prime Movers,' Mr. A. F. Yarrow.  
 — Literature, 8.—'The Language, Literature, and Constitutions of the Channel Islands,' Mr. W. W. Marshall.  
 Thurs. Royal Institution, 3.—'Chemical Affinity,' Prof. Dewar.  
 — Royal, 4½.  
 — Electrical Engineers, 8.—'On Alternate Current Working,' Mr. W. M. Morley.  
 — Antiquaries, 8.—'Grave Slab from Easington, Yorks,' Mr. C. H. Fowler; 'Wall-painting of St. Paul recently discovered in Canterbury Cathedral,' Rev. J. Morris; 'Saxon Headstone from Holy Island,' Mr. W. Crossman; 'Shrine or Monument of St. Frideweald at Oxford,' Mr. J. P. Harrison.  
 Fri. Linnean, 3.—'Anniversary.'  
 — Royal Institution, 8.—'On the Solar Surface during the Last Ten Years,' Rev. S. J. Perry.  
 Sat. Royal Institution, 3.—'Opera in England,' Mr. J. Bennett.  
 — Physical, 8.—'Relation existing between the Density and Refractive Index of the Gaseous Elements and some of their Compounds,' Rev. T. F. Dale; 'Water-spray Influence Machine,' Mr. G. Fuller; 'Notes on Polarized Light: (a) Transition from Various Orders, (b) Lecture Illustrations of the Rotation of the Plane of Polarization, (c) Rotation of Circularly Polarized and Non-polarized Light,' Prof. S. P. Thompson; 'Terrestrial Magnetism as modified by the Structure of the Earth's Crust,' Dr. E. Naumann; 'Molecular Weight of Cautchouc and other Bodies,' Dr. J. H. Gladstone and Mr. W. Hibbert.  
 — Botanic, 3½.—'Election of Fellows.'

#### Science Gossip.

We understand that Lord Herschell has accepted the chairmanship of the Royal Commission on the Vaccination Laws.

THE vessel carrying the whole of the copies printed (we believe a thousand) of the last volume of the report of the Challenger expedition has been wrecked on its way from Edinburgh, and the edition lost. This is a rather awkward accident, as some of the plates will probably not bear the taking of more impressions, and will have to be re-engraved.

H. W. writes from Naples on May 6th:—

"Prof. Palmieri announces from the Vesuvian observatory that the eruptive cone of the mountain has fallen into its very depths, and that at the same time a copious stream of lava has issued from the north-east, and has already arrived at the foot of the great cone. For some time Vesuvius has shown a greater dynamism, throwing out many projectiles, and uttering more frequent thunders. The seismic apparatus, however, indicates that this increased activity is diminishing. About this same time, almost to the very day, the volcanic mountain of Lipari made an extraordinary display. 'From the crater of the mountain,' says a telegram dated May 3rd, 'smoke issues mixed with ashes, which is changed into very fine rain over the whole of the Æolian Islands. The air is thick and unbreathable (irrespirabile); all the horizon is obscured by the blackest clouds and by ashes. The Grotta della Signora, to the west of Lipari, which has defied the ruin of centuries, is now destroyed. It appears that the volcano by its frequent shocks has completed the work of demolition.'"

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—THE HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.  
 ALFRED D. FRIFE, R.W.S., Secretary.

THE NEW GALLERY, REGENT STREET.—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

THE VALE OF TEARS.—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

#### THE ROYAL ACADEMY. (Second Notice.)

MR. FILDES'S sunny picture, *An Al-fresco Toilette* (No. 307), we described a little while ago under its original name. The Venetian girls who are preparing for a *festa* are exceptionally well painted, and altogether the picture is marked by little or no striving for effect, and none of the coquetry which is common in the works of Heer van Haanen, to whom the world owes the whole tribe of Venetian pictures of this kind. Its softness and agreeable colour, the animation of the design and expressions, and the just effect are worthy of Mr. Fildes at his best. At the same time even his tact and facility cannot prevent us from being heartily tired of the buxom wenches who have so often appeared in his pictures as well as those of Heer van Haanen and Mr. Henry Woods. *Sisters* (372) happily combines a sincere mode of portraiture with felicitous treatment of white dresses and the flesh. It might be a little warmer. —Mr. Marks's *News in the Village* (271) is not one of his happiest efforts in design, yet it is sincerely, crisply, and firmly painted, and a true picture of open daylight. There is variety rather than force of character in the figures and faces, none of which, except the reader's, possesses much animation. As a picture and a design *The Hermit and the Pelicans* (428) is decidedly more acceptable. The brown-froked recluse is evidently accustomed to better society, and retains a very unhermit-like taste for cleanliness. His companions are two of the quaintest yellow and white birds our artist ever exercised his sense of humour upon. This is a warm and well-lighted picture, but the painting of the rocks suggests the lamp.

Mr. H. W. B. Davis is at his best this year in the fine and tender evening effect, *On the Banks of the Liane, Picardy* (435), a clear stream in a sandy landscape, where the full green water, issuing between elms and bushes, flows to shallows where cattle drink. The low sun flushes the clouds, and gilds the landscape and the bodies of the cows, who are admirably grouped in the meadow. Mr. Davis has often painted the warm twilight of evening in Picardy, cattle, bright meadows and hill-sides, as in this case; but his taste more frequently inclines to more brilliant and effective subjects, such as *On the Low Ground* (256), a Ross-shire scene which includes the grand panorama of a rocky plateau. There are pools in front where deer have come from the distant hills to drink. A river crosses the mid-distance, and from its further side the rugged land begins to rise to where the mountain tops are dashed with sunlight and shadow. It is a striking piece, soundly painted, and very luminous, where we miss nothing but the sentiment which informs the French view. *Overlooking the Loch* (55) is another large and open view of a barren landscape, where the pure air, bright sunlight, a placid lake, and greyish-purple hills offer the painter opportunities he has done ample justice to. It is not a picture which moves us, but its veracity and technical excellence command respect. *Strathglass, Inverness* (223), is a long vista opening from flat meadows between the hills, whose grand masses impart dignity; and a charming pastoral passage is to be found in the sunlight seen through bright foliage on our left, where some finely grouped and excellently painted cattle slowly stray.

Unable to finish a very large picture of the 'Woman taken in Adultery,' which will probably be seen at the Academy next year, Mr. Armitage displays an unsuspected love for *genre* of a humorous sort in a view of the interior of the cabin of his own yacht. He calls it *Yachting Souvenir: Lunch in Mid-channel* (39), and it is, technically speaking, a sort of exercise in white with dark figures in bright sunlight. The best figure is the steward in blue, who, "having his sea-legs on," deftly fills a glass with beer. The effect is good.—Mr. T. Faed, who is not happy without a mournful subject, and often paints departures for the colonies or heaven, has given us something quite as touching as usual in "Hush! let him sleep" (317). The wasted face upon the pillow and the once brawny, but now shrunken hands upon the quilt are in Mr. Faed's most sympathetic style. Shaded by the curtains, the sick man forms a fine element in the chiaroscuro of the picture. His young wife's face, pale with anxiety and worn with watching, is a marked success. There is good design in her hands, whose nervous grasp betrays her intense anxiety, and in the listening expression of her eyes because, before she spoke in the words of the title, she had heard the movements at the door when the doctor has arrived and the serving-woman has opened it. The warm, full daylight of the place is admirably represented, and the colour is in Mr. Faed's best taste. *Morning* (276) is a great technical success—a picture of a young wife in a cottage dressing a child. The pretty face of the little one, who patiently submits to the operation, and the expression of another child, still in the sleeping-place, are bits of genuine design. The carnations and the colours of the dresses and the white bed linen have been arranged with Mr. Faed's best art to produce capital chiaroscuro. *His Only Comfort* (889) is by no means so fresh a subject as either of the works named above. It is, nevertheless, extremely taking and true. The story is told without the least touch of sentimentality, and in a manner which, technically speaking and with regard to the colour, chiaroscuro, and expressions of the figures, leaves nothing to be desired. In fact, this comparatively small picture epitomizes the art of the painter.

Mr. Prinsep's *Carmen* (96), an exuberant Spanish damsel clad in red, sitting at a table with castanets in her hand, has, of course without the least plagiarism, no remote resemblance to some of John Phillip's art. She wears, for contrast with the red, a black mantilla, which goes well with her tawny and golden flesh. The gladness of the expression of her excellently drawn features and the good execution of the whole deserve praise, and the spontaneity of the design is first rate, but the subject is not particularly taking. Of a much higher strain than this is the finely designed and thoroughly well-painted nudity called *The First Awakening of Eve* (204), a nearly life-size figure seated in sunlight near a bank of ruddy earth and overhanging foliage. We have already described this work. Painted for friends at Grimsby and for presentation is the masculine and solid *Portrait of Mr. John Wontringham* (342), seated, in a black coat, with papers on his knees. *The Late Dr. Wilson Fox* (1231) in his physician's gown, a life-size figure, proves that Mr. Prinsep is a good painter of official portraits.

*The Young Duke* (243), Mr. Orchardson's picture of an heir entertaining his friends at dinner, is, in every sense of the term, a *tour de force*, painted with amazing facility, and designed with spirit not the less acceptable because it is a little theatrical and its subject is without a purpose beyond that which is spectacular and demonstrative. Mr. Orchardson's late pictures were melodramas of a highly effective sort, and sardonic or sarcastic as we were pleased to take them; but this picture of an uproarious party of flatterers was hardly worth painting so far as its motive—not



its moral—goes. It gains something if we suppose the young duke—who, by the way, does not look particularly young—to be sneering at the lip-loyalty of the noisy crew of withered *roués* and *rouitiers* who stand up and cheer at his table. They are an unlovely company, and their chief is not handsome. Of course it is a feat of a sort that shows that the flatterers are insincere. The technique, though thinner than ever, is still worthy of the painter's best time, when he produced the famous card-playing scene, and incomparably superior to the picture of Napoleon on board the Bellerophon. The table, its silver and viands, are superbly clever, enough to make artists despair who put their faith in *chic*, for this is a magnificent example of *chic*. It is difficult to account for the lighting of the interior.

Mr. Poynter, unable to finish his picture of 'Solomon and the Queen of Sheba,' to which we have more than once referred, has perforce confined himself to minor works this year. We prefer *On the Terrace* (188), the same girl who in the picture at the New Gallery watches the Roman galleys racing. Here she enjoys the *dolce far niente* of a seat on a marble terrace overlooking a great prospect, while, with a splendidly coloured feather, she is playing with a beetle alighted on her palm-leaf fan. She is very graceful, fair, and ingenuous, and her face is pretty. The marble about her challenges dangerous comparisons with that of Mr. Alma Tadema, but it is otherwise very good indeed. The same painter's *Corner in the Villa* (291) we described in December last (*Athen.*, No. 3191) as having for its scene a chamber open to the air, and enclosed by walls and columns of richly coloured marbles. There is a fountain in one corner; near it lies a young lady watching doves flitting near the tank into which the fountain flows; a second girl and a naked infant, delighted with the lovely colours of other doves hovering near, supply incidents to a picture which relies for its charm upon the ingenuousness and simple beauty of the figures, their classic grace, the stately architecture, and the beautiful colours of every part. In thus relying Mr. Poynter's success has been nearly complete, and his picture would be unchallengeable if its flesh-painting were a little less yellow, and had but a trifle more of nature's roses and white. In its way the oil picture at the New Gallery is the best of the three. That before us is intended as a companion to the lately exhibited 'In the Corner of the Market-Place,' which in design it generally resembles.

Miss E. Montalba has sent *On the Riviera* (4), the title of which does not suggest an ingenuous face executed cleverly, but unsoundly, and in florid colours.—The *Baiters* (5) of Mr. Colin Hunter is a group of figures on sea-sands, painted on the easiest possible terms. The sea is the exact opposite of what it ought to be. The fish, though professedly fresh caught, look at least a week old.—Mr. W. Logsdail never painted London with more tact than in *Sunday in the City* (18): architecture and figures very well designed, touched with a heavy hand. It shows the west end of St. Paul's, the façade and steps of the cathedral being admirably depicted; perhaps too much is made of the blueness (due to smoke) of the air in the shadows, while the blackness is excessive, as in a photograph, throughout the view.—Mr. A. Hunt's *The Ferry* (20), a telling effect of twilight on figures that are deftly grouped and cleverly painted, produces a good general impression, but lacks clearness and brightness of tone and colour.—Mr. F. Goodall in *Leading the Flock* (26) has in a conventional way, but with tact and taste which, however pleasing, are curiously out of keeping with the nature of the subject, painted an Egyptian pastoral, or rather a pastoral in the vein of Claude with Egyptian figures and landscape, where sheep are following a piping girl. Executed with exceptional warmth and softness, this agreeable picture is too painty. Mr.

Goodall has sent landscapes which we shall notice by-and-by.—A picture by Mr. Goodall at the Grosvenor Gallery which we mentioned last week is akin in taste as well as in style to the pretty, but rather feeble figure of *Dido: the First Days of Carthage* (56), by M. L. Faléro, whose personifications of planets, shooting stars, and other aerial bodies by figures of naked females are more or less popular. *Dido* is a dainty bride, painted with great smoothness. She is dressed in brown, but no *Æneas* would have looked at her fat, passionless, and girlish face, although the Hanging Committee think her picture fit to be placed upon the line.—No. 63, a sumptuous Louis XIV. interior, like those he painted at Fontainebleau, with deftly designed and cleverly delineated figures of ladies, is by Mr. J. Haynes-Williams, and called, for reasons not easy to guess, *The Necklet*. It is exactly what such a work should be, brilliant owing to a distinct and crisp touch, firm, effective in light and shade, and harmonized throughout.

Mr. E. Long's picture of *Alethe, Attendant of the Sacred Ibis* (66), is a fit illustration of Thomas Moore's trivial romance 'Alciphron,' and in some respects, in spite of its lack of a virile taste and style, recalls to mind a well-known picture by Mr. Poynter, which showed how the sacred birds of Isis were fed—a picture, by the way, in which the subject proper could hardly be said to count for much in comparison with technical successes to which Mr. Long has not yet succeeded in attaining. *Alethe*, who seems to have been studied from a damsel whom Mr. Long has painted so often that she has become almost imbecile, has an ibis on her shoulder, and is surrounded by ibises who do not even walk with energy. Apart from its prettiness, which offends one's sense of the fitness of things, this feeble virgin is much marred by paint; but even the weakness of the design, the inanity of the action and expression, and the paint, will not explain why the young lady's limbs do not show through her dress.—Mr. Seymour Lucas's picture in Gallery I. can hardly be said to lack movement or variety of incident. It is painted with a crisp touch and cleverness rather than insight into the subject, which give it an advantage over Mr. Long's flabby invention and nerveless execution. That *The Surrender* (67) is a great deal too big for anything it has to tell is the commonest fault of the hour, a fault which we have long hoped would cure itself. Despairing of such a mode of cure, we can only entreat the Academicians to make the first of their much-talked-of reforms an announcement that in future unnecessary size will utterly disqualify pictures for the line, and greatly injure their chances of a place above or below it. Don Pedro de Valdez appears on the deck of Drake's ship, surrounded by his officers, and surrenders his sword to the English captain. There is much space wasted in giving a sort of panorama of the deck (as if this were an important element of the subject!). The story is told with success in a commonplace way. The figures and faces are dexterously imagined, and deftly rather than spiritedly treated. Nearly all of them are mere supernumeraries, who look on with affectation of concern and an uncomfortable knowledge of their clothing. Don Pedro is but a walking gentleman, but Drake in white, a sort of bulldog figure with a "high-shouldered" action and a shambling air, is really good enough to serve as a *raison d'être* for the picture's existence. The rest is the leather and prunella, stock properties of a popular painter of historical *genre*, and tame incidents of a mechanical sort. Nevertheless it is decidedly Mr. Lucas's best picture, and good enough to show that not every popular painter has been spoilt by his election into the Academy.

Another artist of the same class of whom it may be said that, if for nothing else, they exist in this country in order to show how much better they order these matters in France, is Mr. E. Crofts, who was lucky, or unlucky, enough—

it depends entirely upon how you look at it—to be made an Associate a few years ago. As a painter of military subjects he would, no doubt, have managed to get his pictures into the Salon, but that would not have ruined him as their Associateship spoiled Mr. Long, injured Mr. Boughton, and put Mr. P. R. Morris out of court altogether. That the Associateship is a desirable institution is proved by the fact that but for it some of these gentlemen, if not all, might have been elected Academicians right off. We are not yet prepared to admit that Mr. Crofts ought to be an Academician. In *The Knight's Farewell* (82) the courtyard of Haddon Hall is depicted much as it often appears in a transpontine theatre, where "the Lady Alice," in an advanced state of ineptitude, is carrying a silken banner, and bestowing it upon the Sir Nicholas of Præd's ballad, who is about to mount White Guy. This animal is really cleverly painted, and thus justifies his existence amid a group of nonentities. The question arises, Why did Mr. Crofts take so much trouble to paint so badly? or, rather, why did he paint no better than this? The way in which Haddon has been treated is enough to drive Mr. Aitchison or Mr. Bodley out of his senses. Neither Mr. S. Lucas nor Mr. J. W. Waterhouse is a great artist, but either of them would shrink from this sort of thing. The *Boscobel Oak* (164) has the same sort of cleverness which we see in the white horse of the last-named picture, several "set figures," and an easy-going design. *Hampden riding away from Chalgrove Field* (523) tells the story in a conventional manner, but without a trace of special invention or animation. Still the figure of Hampden is much better than that of any of the men in 'The Knight's Farewell.'—Mr. Pettie, who usually paints historical *genre*, is this year represented at the Academy by portraits only—which is surprising considering how unfortunate for his sitters is his habit of painting flesh in the jaundiced and heated manner we noticed in a portrait at the Grosvenor Gallery. *J. Jaffray, Esq.* (73), a life-size figure in black, illustrates this defect as well as the artist's power to seize character—a power more than sufficient to redeem the biliousness of the complexion and its disagreeable surface. A disagreeable surface is one of the greatest shortcomings of a portrait—a defect so great that in seeking to avoid it several of our ablest artists, such as Sir F. Leighton and others, impart to their flesh-painting some over-sweetness and a smoothness which affords no impasto; while certain painters of portraits otherwise charming, Mr. W. B. Richmond for example, have occasionally given to the faces of beautiful sitters—the Countess Grosvenor, for instance (see No. 207 at the New Gallery)—the look of an exquisite mask of wax which is fairer than nature warrants.—The best specimen of historic *genre* we have yet met with at the Academy would, but for its treatment, be a piece of history pure and simple. It is Mr. A. C. Gow's *Visit of Charles I. to Kingston-on-Hull* (260), where the "White King," mounted on a white horse capably painted, and attended by soldiers and courtiers, several among whom have good and characteristic heads, has ridden to the gate in the Dutch-looking brick wall of King Edward's city, and demanded admittance, with no small sense of his own dignity. His figure is ably designed, and so is the disappointed, not to say chapfallen expression on his face produced by the firm denial of Hotham, who, standing on the ramparts, awkwardly and obsequiously bows, hat in hand, to his Majesty. The wall seems too low. The picture is ably put together, and its neat and solid execution is valuable. Mr. Gow has not studied Dutch pictures of *genre* for nothing, and his work is an excellent illustration of their principles well developed.

Mr. G. Lucas's *Harvesting* (79), which introduces us to another, though allied category of subjects, would, if it possessed more light, glow, and a higher key of colour, be more distinguished than

it is by its breadth, sense of style, and feeling for the spaciousness of the landscape portion.—Mr. J. Clark's *Children's Children are the Crown of Old Men* (90) is a pretty cottage scene, such as he frequently paints. There is an excess of brownness in the shadows, and of ruddiness in the flesh of the fat children gathered about the stoutest of grandfathers, who benignantly beams upon the chubby urchins as if he had not seen them before and found their plumpness agreeably surprising. It is a sincere, modest, and spontaneous picture in which the strong family likeness of the faces will afford amusement to the observer.—*The Debate on the Fisheries Question* (125), by Mr. Llewellyn, life-size, half-length figures of fishermen discussing a newspaper, though redolent of the lamp, has abundance of spirit and portrait-like character in the animated faces, and evinces a happy sense of chiaroscuro in the management of the large white mass of the newspaper held by the central figure, and the lowered tones and tints about it. In these there is nothing wonderful, but such as they are the Academy knows very little indeed of them.—*The Prodigal Son* (136), by Mr. J. M. Swan, is (though founded upon the manner of Goya) even more distinctly French than Mr. Llewellyn's picture. We have the cleverly painted and richly coloured back view of a half-naked youth seated with his head held low and hands clasped, in a gloomy and waste valley, among rocks, half-perished verdure, and glowing poppies. His hog companions surround him. There is much skill and thoughtful painting of the academic sort in this example, which, however, at the best reminds us of one of those Salon pictures which are developed from life studies in the schools. It was at the Salon last year.

The over-heavy flesh and somewhat opaque accessories in the *Wild Roses* (137) of Mr. F. Morgan are, as usual with Mr. Morgan, rather painty, but the composition of graceful figures of children is pretty and well studied, and the expressions are genuine and varied. If it were clearer and brighter, this work would be worth twice as much as at present.—Mr. E. King is sentimental in No. 142, his illustration of that part of the Litany which prays for fatherless children and widows. A large and portentously tall widow and her ugly offspring seem to be at prayer in church when the verse in question is reached. She, in the ostentation of her woe, demonstratively embraces an uncouth infant. We wonder why they are all so ill favoured, and wish Mr. King, who has no small skill and tact, had given us something better than a commonplace pot-boiler of the Salon kind.—*The Passing of Arthur* (150), a large picture by Mr. F. Dicksee, puts us in mind of Gustave Doré in its feebler parts, of P. F. Poole in what is nearest a plagiarism and the better part, i.e., the splendour of nacreous moonlight shed from a dark indigo firmament on to the sea of a thousand ripples, and concentrated on the centre of the shallow setting sail, where lies a feebly designed Arthur surrounded by queens of still weaker invention. The only really excellent part of this mildly ambitious and highly educated picture is the figure of the weeping queen, who, placed against the sheeny space of the moon's light upon the water, is half lost to sight amid the splendour which dazzles our eyes. The face of Arthur bears no trace of the romance and poetry which belong to him. The queens are but genteelly sorrowful, and, apart from the effect, there is little in this work to call for admiration, although its pretentious, easy-going pathos and large scale may well please those who do not look below the surface.—Mr. J. Clark's sincere and simple, yet rather mannered mode of handling, which is more laboured than at first sight appears, is apparent in the pretty group of children praying with their nurse called "*Bless Thy little lambs to-night*" (195), a picture more self-consistent than Mr. Clark's more pretentious work we have already men-

tioned. The expressions are such as tempt sentimental artists to sin against taste, a snare Mr. Clark has escaped. His brown half-tones and somewhat too ruddy carnations are in excess here.

From these genre paintings let us for a time turn to a few portraits which demand attention. Among these, the first in order is Mr. Herkomer's *Sir H. Roscoe* (30), a capital subject, painted in an unusually good and unpretending manner by an artist whose average year's work would rank fairly high if he would now and then deprive the public of opportunities for seeing pictures which are demonstratively crude and unfinished. The face of Sir H. Roscoe would be creditable to any hand, however self-respectful and accomplished. Mr. Herkomer needs to be reminded that Academic etiquette has, for some years past, forbidden members of the body exercising to the full their right to exhibit, as he does now, eight paintings. Mr. Oulless alone of the Academicians sends eight portraits, and Mr. Herkomer alone of the Associates sends eight pictures, his eighth being a subject picture which can hardly be called a novelty, still less a great work. Deferring criticism on it, let us regret that he has thought fit to send seven life-size portraits, while three would adequately advertise his skill, which, after all, is not that of Titian, Van Dyck, or Hals, still less of Rembrandt, at whose laurels the energetic Associate seems to be aiming, while with voice, etching-needle, pen, and painting-brush he poses as the apostle of fine art, and puts himself in evidence without stint.

In Mr. Herkomer's *Lady Eden* (151) a fine subject has been represented with modesty and self-restraint, and its universally dry and thin manner reminds us of a good Jervis or early Reynolds. To compare the demonstrative painter's art with work so old-fashioned and timid as theirs may seem a paradox, and is amusing, because it shows a very clever man trying a new style, and coquetting, so to say, with the attire of the

Teacup times of hood and hoop.

However this may be, his '*Lady Eden*' is a nice, elegant portrait, and, if not a particularly searching, a very pleasing one indeed.—Mr. W. B. Richmond's *Timothy Holmes, Esq.* (49), has a good head, and is painted with more freedom than his taste for that excessive smoothness which we have ventured to compare with the texture of a wax mask commonly allows. It differs in its free, frank, and firm touch so much from some other examples now before the public, and by the same hands, that we should at first sight hesitate to ascribe Mr. Holmes's capital likeness to the all-accomplished artist whose exercises are so diversified that it is possible to expect anything from him, from a super-elegant and voluptuous portrait of a lady to the masculine figure of a shepherd (2187), which is now one of the very best statues in the Sculpture Room.—Mrs. James Heath (75), by Mr. Glazebrook, is a capital, life-size, seated portrait of a lady in a brocaded satin dress, some of the elements of which remind us of the work of Mr. Alma Tadema in portraiture. It is an agreeable and vivacious picture with a pleasant and lady-like air.—*John Scott, Esq.* (80), painted with a firm and almost Hals-like touch, with some excess of brown and lack of breadth in the flesh, is a capital and sincere work in a mode which is new to us from Mr. Oulless. *J. L. Pearson, Esq., R.A.* (128), is first rate as a piece of character and sound painting. *Lady Manisty* (172) deserves equal praise, and is the more desirable because it is not flattering.—We thought Mr. T. C. Gotch would be able to paint a still better portrait than that of *H. H. Gibbs, Esq.* (87).

THE SOCIETY OF PAINTERS IN WATER COLOURS.  
(Second and Concluding Notice.)

MR. C. DAVIDSON, who for many years confined himself to Surrey and Sussex landscapes, generally choosing spring time in the neighbour-

hood of Reigate, has lately given much attention to Cornwall and Wales, and produced several beautiful drawings from those localities, although he has not often selected the most characteristic and imposing, not to say romantic scenes. In this respect *Sunset, Llyn Llydau* (No. 10), is exceptional, because it is a grand subject grandly presented, so that if theme and manner are alike rather hackneyed the work is praiseworthy and not less than welcome. This artist's *Penberth Cove* (3) we have already praised. The characteristics of Perran Porth, a huge and noble headland whose simple outlines impress one with the majesty of the place, are ably, but not very vigorously represented in a coast piece (80) which bears the place's name.—Mr. A. D. Frupp in *A Strange Sail* (14) and *The Ship at Lulworth* (113) paints exactly as he has been accustomed to paint for nearly a quarter of a century. We delight in his works, and these are neither less beautiful nor less well executed than their predecessors. Nevertheless, if it were only for a time, we should like a change, so that the artist's fine eye for colour, harmony, and tone, and his rare skill in arranging masses of light and shade, could be displayed otherwise than in studies of the sunny air of Dorsetshire saturated with sea mists which reduce the whole prospect to a common greyness that cannot but charm artists. As it is, No. 14 is as admirable as it is characteristic of Mr. Frupp's art. It depicts a white cottage and figures, most tenderly delineated, upon a cliff overlooking a sea of the calmest, over which heat vapours hover, not only hiding the distance, but softening the foreground and obscuring the mid-distance into what, as Mr. Browning made Del Sarto say, "painters call their harmony." A sailor looks through a telescope at a passing ship. No. 113 is a little less soft and somewhat more sharply defined than No. 14. It depicts, with exquisite tonality and delicious simplicity and tenderness, a sunny cove, a calm sea, boats, and children on the beach.

Mrs. Allingham's *Through the Wood* (16) represents a path in a pinewood, where slender ruddy stems are crowded together, and only a dim light penetrates the denser parts, an effect as impressive as it is simple. One of those graceful and healthy country girls, in a dark-blue gown, a white apron and sun-bonnet, whom Mrs. Allingham is ever happy in painting, rests her burden on a bank, and waits to be overtaken by tardy companions. Elegant and unaffected as the figure is, we could wish for one as beautiful, but less mannered. That this is the lady's sole contribution will surprise none of those who have seen how great a number of highly finished drawings she has sent to the Fine-Art Society's gallery, to which we referred last week.—Mr. S. P. Jackson's *The Ebbing Tide* (28) is a good example of his art and of his taste for grand lonely coast effects, which he has seldom failed to paint with breadth and character due to his idiosyncrasy. His *Queen Bess Rock* (31) is as grand and grave as the subject; we can say no more. In a non-natural mode, inclining to mannerism—i.e., in a way which represents nature in broad masses, low tones, and a grey and greenish monochrome which is very impressive, and so that every landscape seems as if seen through a medium neutralizing colour—Mr. Jackson's Cornish coast pieces touch us deeply. But we should like a change. Here and there the foregrounds of his works betray a tendency to woolliness. On the *Beach at Barnstaple* (55), moonlight overcoming daylight, and suggestive of the poetry of the time, is telling and good. *Bodruthan Steps* (119) and *Port Madoc Estuary* (127) are noble subjects treated with sympathy, but not without the lamp. No. 135, a twilight coast piece just after sundown, affects us by its grand lines, monumental simplicity, and profound repose; it is rather too grey, and might be called academical,



so restricted are its conventionalities. The stormy piece, No. 154, has much poetry of a monumental sort, and indicates the fury of the wild sea, the sternness of gigantic cliffs, and the austere majesty of the North Cornish coast. *A Gale on the Cornish Coast* (184) is a first-rate example of Mr. Jackson's dignified, but conventionalized landscape, which, as we have said, would impress us more strongly were it less frequently repeated.

Another painter with a taste for what may be called monumental landscape is Mr. G. Fripp, whose *Study of the Connel Falls* (29) is a grey-toned, severe, yet not stern view of hills and a river, treated with a fine, but not demonstrative sense of style, and remarkable for the ability with which a large mass of foam in the rapid has been employed to give expression and brightness to the scene. These qualities are not frequent in Mr. Fripp's art. *Bray Church, from the Towing Path* (110), is modest, sober, and sincere. *View from the Bridge at Llanelltyd* (133), with the vista of the Mawddach, is clearly drawn, but its greyness exceeds nature, and suggests a barrenness which is not in the place itself. The severe character of Mr. G. Fripp's ideal of nature is marked by his treatment in pearly greys and cool browns, the whole in silvery light without marked shadows, of the *Force in Upper Swaledale* (242), a fine panoramic subject, given with all the charm of that fresco-like coloration we often admire in this artist's productions, highly conventionalized as they are. In *Tintagel Castle* (257) the sternness of the subject and its monumental elements lend themselves to treatment of this sort, and Mr. Fripp, unlike most draughtsmen who have attempted this fine theme, has given its nobility without any exaggeration of its bulk.

Mr. R. Thorne Waite has made a good picture out of *Bow Hill* (37), with its richly awarded downs and a distance of bluish grey. *The Way down to the Sea* (72) is happy in rendering the poetry of a chalky cove and a calm sea in vaporous sunlight. His work has good keeping and true colours. See *Beverley, Bank of Poppies* (115), by the same.—A contrast with these broad and rich drawings is furnished by Mr. E. K. Johnson's *White Lilies* (78), a firmly handled and well-drawn example; the colours are bright and clear, the figure is graceful—although the head is too small, the face is good—and there is much that is pretty everywhere. On the whole, this is decidedly the best drawing by an artist who for a time would do well to leave lilies and lily-like girls alone. His *Pleasant Idleness* (60) reminds us, agreeably enough, of F. Walker on the one hand and Mr. G. D. Leslie on the other. It evinces much graceful taste and warm colour, and the figure of the girl in white leaning on the rail of a rustic wooden bridge, while she throws flowers into the stream below, is daintily and deftly drawn.

Mr. A. Goodwin too often attempts to combine romantic sentiment and legendary incidents with landscapes of an incongruous character; for instance, he is capable of foisting the sultans and houris of the 'Arabian Nights' upon beautiful studies of North Devon coasts. It is a pleasure, therefore, to find some of his homely scenes of this year undisturbed by such eccentricities. Pre-eminent among them is *Bridgenorth* (91), a delineation marked by broad and modest light and colour, and a choice and true atmosphere. On the other hand, *The Fisherman and the Genii* (98) is an instance of the practice we have deplored. If prodigious masses of clouds seen in an intense effect can be sensationalized by a painter of ability who loves nature, it has been done in Mr. Goodwin's *Harbour Bar* (108). *Pisa* (246) excels in giving the colour, air, and beauty of the place and its stately architecture. Notice the delicate aerial perspective of the wall on the river bank and its reflections in the water. This drawing, without plagiary, combines much of Turner's and Mr. A. W. Hunt's.

Of *Lucerne* (253) we may say that while more brilliant and more sharply defined than 'Pisa,' it is equally solid, fine, and good. In both the draughtsmanship is delightful.

Mr. D. Murray is always consummately clever. Having an amazingly good eye for the general effects of light and colour in nature, and a hand of surpassing deftness in delineating what he sees, it would be impossible for him to fail with such a theme as *A Raid on the Stackyard* (93), a capital *ad captandum* illustration of light and shade, his materials being old canoes drawn to the bank of a calm river, gleams of sunlight and broad shadows of exceptional softness and clearness, and well-designed sheep browsing on a haystack. "*Winged too with wind it is, and winnowings of birds*" (120), depicts, in the most telling manner, a highly poetical mass of cirri in a calm and brilliant atmosphere just after sundown. The local colours are more effective than the slightness of the work would lead one to expect.—In *Edinburgh Castle* (92) Mr. J. J. Hardwick has treated a stately subject with dignity, but the foreground is too thinly painted to be good.

In *Charcoal Burners* (122) a rugged Salvatorish dell, with gleams of sunlight in its depths, and the vagabonds he delights in painting have afforded Sir John Gilbert materials for a striking picture on a very large scale indeed. As a companion we should not care long for 'Charcoal Burners,' but of its vigour there is no question. *The Witch* (71) is what Sir John has delineated from time immemorial, but it is more than usually melodramatic.—Mr. H. Moore's *Breezy Morning* (128) is distinguished by the admirable treatment of the distance and the atmosphere at large, whose spaciousness is very precious, and has been obtained with wonderful ease and forthright skill. If ever the motives of a landscape painter could be called healthy, Mr. Moore's are. We commend *On the Alleyne* (86) of this masculine artist, his masterly sketch of *Old Boats* (188) lying side by side, and that choice sea-piece, *Squally Weather, Pilot Boat on the Look Out* (272).

*Luther's Abstraction* (142) is the awkward title of Mr. C. Gregory's very careful and ambitious large drawing of whole-length figures of the Reformer, sitting lost in thought in his study, and his wife and children, who, having broken open the door without disturbing his meditations, approach him. The design, despite the inherent prose and commonplace of the principal figure, is capital; the expression of the woman's face, her earnest and wondering air, and the looks and attitudes of the children all indicate the story with force and care. The composition of the figures would be better if it were less formal, and much would be gained if the half-shadows of the interior light were of a brown less uniform. All the details of books, furniture, costumes, and implements have been carefully delineated. *St. Lo* (131), by the same, should not be overlooked.—*The Bridge at Dalegarth* (156), by Mr. C. Rigby, a strong drawing of a deep gorge and its rapid stream, spanned by a lofty arch, has excellent colour and solidity we always enjoy. *A North-Country Fell-Side* (147) is a good illustration of rocks piercing the verdurous crust of the earth, and has similar qualities.

Mr. W. J. Wainwright has been unusually ambitious in painting in an effective and conventional manner *The Serving Brother* (168), a life-size, half-length figure of an old monk holding a brass dish. Ably done, after a fashion that reduces as much as possible the difficulties of the task, we do not see why it was done at all. It is far from being beautiful; there is no lovely colour, exquisite drawing, choice research, or subtle expression in the picture, while, so far as we can see, it conveys no "moral," and is not calculated to "ameliorate the condition" of anybody.—Mr. B. Foster's *Ben Venue and Ellen's Isle* (214) is charming, in his prettiest and most able manner. Several drawings by the same artist will delight his innumerable

admirers. One of the best of these works has an unusual subject for Mr. B. Foster. It is an interior of *The Cathedral of S. Sauveur, Dinan* (265), an altar, altarpiece, and figures: a very solid and clear picture, ably painted, and, though rather black in the darker shadows, not unpleasantly so, nor at all heavy.—Mr. E. A. Goodall's reputation will be more than sustained by the agreeable *Piazzetta* (36), although it is rather a conspicuous instance of his mannered way of painting brick with an even pinky tint and omitting a little clearness from the shadows. The *Statue of B. Colleoni* (102) deserves the same criticism and praise. No one "composes" architectural views with greater skill than Mr. Goodall.—Of Mr. H. Marshall's *Evening in the City* (41) we cannot say more than of former examples of the same kind. The atmosphere, lurid, smoky, yet richly toned and tinted, is effective and yet truthful; the dingy houses and churches form picturesque groups, although there is not an element of beauty in any of them, or elsewhere, except the sky and the "romance" of the chiaroscuro, which, treated with admirable art, is very true to nature. *Limehouse Reach* (68), a good portrait, with just light and shade, has a dingy, but rich coloration. *An Old Wharf near Stepney* (97) is highly picturesque and a true picture. We prize *Covent Garden* (191) on the same account, and are not sorry Mr. Marshall has found his way as far as *Nimeguen*; see No. 216. *Piccadilly* (252), as seen after a lurid sunset, is perhaps the best of this artist's contributions of the year. It is very admirable indeed for its force, breadth, wealth of colour and tone, veracity, and character.

*Barden Beck* (48) is Mr. W. E. Walker's view of a lovely little valley, its plume-like trees and autumnal sward more than half veiled by morning mists; it is tender and sympathetic, though rather slight. His *Evening, on the Sandhills* (145), is particularly good.—Mr. C. Robertson has bestowed on *La Douleur du Facha* (54) because he has lost his Nubian tiger labour and attention which neither the technical subject, i. e., its spirit, design, coloration, and chiaroscuro, nor the event represented, was worthy of.—The *Amalfi* (85) of Mr. P. J. Naftel is sunny and fresh, though rather painty and slight.—Mr. B. Bradley's lambs by a riverside in bright clear weather, called "*In the sweet springtime*" (95), is beautifully drawn and tender in colour.—Mr. S. J. Hodson's *Tombs of the Scaligers* (103), an admirable rendering, the best work of his known to us, is distinguished by graceful sentiment and taste. In a *Surrey Hamlet* (117), old cottages by a roadside, though sober and true, is rather flat, and lacks brightness and "colour."—Mr. C. B. Phillip's *Sunkit Mountain* (129), with a lake at its feet, is conventional, but in the calm water has a charm not to be despised.—Mr. Parker's *The Gull's Home, Sark* (134), a calm sunlit inlet of the sea, with rocks, is picturesque and bright enough to please anybody.—Mr. Marks's little girl showing *The Knight's Tomb* (137) to wandering visitors is unkind to the latter, who are very dull; but, although there is humour in their figures, and character in the girl's face, while her action is tame, it is far from being worth the artist's pains.—Miss M. Naftel's "*When hops are housed and gardens bare*" (150), a nice landscape, reminds us of Mr. D. Murray's mannerisms and style; it is broad and effective, deftly touched in parts, and, so far as it goes, true.—*A Leisure Moment* (162), a serving wench reading a newspaper with smiling interest, is capably drawn and soundly modelled: an excellent interior by Mr. A. H. Marsh.—*The Stream* (201), by Mr. W. Pilsbury, a placid brook between low meadows in misty autumn weather, is very pretty and neat.—*Crow-starving* (209), by Mr. G. Clausen, a boy in a field, is solid and good, but quite uninteresting.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th inst. the following drawings, from the collection of the late Mr. C. B. Courtney: R. Carrick, Seaweed Gathering, 94*l*. W. C. T. Dobson, Ione, 183*l*.; Rebecca, 89*l*. B. Foster, Bereft, 262*l*.; The Crockery Seller, 225*l*.; A River Scene, with punt, 94*l*.; Edinburgh, 110*l*.; On the Lago Maggiore, 162*l*.; Gibraltar, 168*l*.; Tarifa, 110*l*.; A Patio at Seville, 86*l*.; The Window of the Little Mosque, Alhambra, 84*l*. C. Haig, Sit-el-Hosn, 79*l*.; Aga Abd Allah, 85*l*. J. Hardy, Minding the Game, 211*l*.; On the Moor, Loch Callater, 231*l*. W. Hunt, Black Grapes and Quince, 117*l*. F. Taylor, The Fern Gatherer, 120*l*.; A Hunting Party, 84*l*.; A Hawking Party (1873), 115*l*.; In Full Cry, 84*l*.; A Hawking Party (1872), 88*l*.; The Heron brought down to the Village, 105*l*.

The same auctioneers sold on the 11th and 13th inst. the following, from various collections. Drawings: W. Linnell, A Woody Lane, with children and sheep, 199*l*. Sir F. W. Burton, Bamberg Cathedral, 210*l*. D. Cox, Penmaenmawr, 91*l*. Pictures: P. R. Morris, The Sale of the Boat, 157*l*. W. P. Frith, Beatrice overhears that Benedick loves her, 152*l*.

The choice collection of Rembrandt's etchings belonging to Mr. Webster, of Aberdeen, was dispersed by Messrs. Sotheby, Wilkinson & Hodge on Thursday, May 9th. The sale was the most important that had occurred for some time, and every etching valuable either from its rarity or beauty of impression was eagerly competed for. The following are some of the higher prices realized: Rembrandt leaning on a Stone Sill, second state, 32*l*. Rembrandt Drawing, before the landscape, 57*l*. Christ Preaching, 30*l*. 10*s*. The Good Samaritan, second state, with the horse's tail still white, 39*l*. A Woman preparing to Dress after Bathing, first state, with high cap, on india paper, 70*l*. Woman with an Arrow, 31*l*. 10*s*. View of Omval, 36*l*. The Three Trees, 89*l*. Peasant carrying Milk-Pails, second state, 41*l*. A Village near the High Road, 50*l*. Landscape with a Vista, third state, 60*l*. Landscape with a Ruined Tower, fourth state, 33*l*. Landscape with a Cottage and a Dutch Hay Barn, 96*l*. John Sulma, first state, before the window, on thin vellum, 32*l*. Jan Cornelisz Silvius, 37*l*. The Great Jewish Bride, fourth state, 33*l*. Ephraim Bonus, second state, 100*l*. The Goldweaver's Field, on india paper, 114*l*. The Canal, on india paper, 125*l*. The Coach Landscape, on india paper, 100*l*. Landscape with two Houses, slightly etched and coloured, 345*l*. Low House on the Banks of a Canal, tinted to imitate a drawing, 360*l*. The day's sale realized 3,058*l*. 18*s*.

## FINE-ART Gossip.

It is interesting to notice in the 'Catalogue of the Pictures belonging to James II.,' as signed by Chiffinch and published by Vertus in 1758, entries which seem to refer to the wings of the famous triptych now at Holyrood, at one time at Windsor and Hampton Court successively, and representing (1) James III. of Scotland, and his son, when about thirteen years of age, afterwards James IV. of Scotland, and (2) Margaret of Denmark. With the former is St. Andrew, placing a crown on the king's head; with the latter is her patron St. George, in armour and holding a lance with his red cross on its pennon. The catalogue says, "No. 955, One of the Kings of Scotland at devotion, crowned by St. Andrew; James IV.," i.e. no doubt James IV. is with the king and saint. Of the other picture it is said, "No. 960, One of the Queens of Scotland at devotion; a saint in armour by her." On the 9th of March last, p. 320, col. 3, we referred to these works, which were then in the Stuart Exhibition, and showed why it was not possible to accept the courageous guess which ascribed them to Hugo van der Goes, who, after a con-

siderable period of insanity, died at Louvain in 1482; the portrait of the king to be could not have been painted before 1484. On p. 221 *ante* we gave technical reasons against the authorship of Van der Goes in these cases.

MR. ALMA TADEMA's picture 'A Dedication to Bacchus,' which we lately described as exhibiting in Mr. Lefevre's gallery, has been—the rights of exhibition and engraving being reserved—sold to the owner of 'The Vintage Festival,' its fore-runner and companion, which was last year at Manchester. Thus the pictures will hold distinguished places in the same collection.

THE Fine-Art Society are exhibiting 'The Marriage Market, Babylon,' by Mr. E. Long.

MESSRS. JARROLD are going to publish 'The Church Bells of Suffolk,' by Canon Raven, Vicar of Fressingfield-with-Withersdale.

THE distinguished Danish flower-painter, William Hammer, died in Copenhagen on the 10th inst. He was born in 1821.

IN removing part of Michael Angelo's façade on the Roman Campidoglio a fresco of the thirteenth century has been found, representing a Madonna and Child admirably executed, it is said. It will be placed in the Capitoline Museum.

IN excavating at Delos MM. Doublet and Legrand, of the French School, have discovered two statues of women and the bronze foot of a Roman statue, with several inscriptions, amongst them being one of more than a hundred lines, containing the account of expenses relating to the temple.

Two new museums are to be erected at Berlin, says the *Chronique des Arts*, near the existing museums, and severally appropriated (1) to pictures and sculptures of the Renaissance and (2) to the sculptures brought from Pergamus and other antique sculptures.

## MUSIC

## THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Sir Charles Halle's Concerts. Señor Sarasate's Concerts. The Richter Concerts.

ANOTHER highly interesting programme was put forward by the Philharmonic Society at the fourth concert on Thursday last week. It commenced with a Symphony in B flat by Haydn, one of the set of six early works recently published by Kistner, of Leipzig. From 1761 to 1766 the "father of the symphony" was assistant Kapellmeister to the Esterhazy family at Eisenstadt, and during this period he wrote about thirty symphonies, of which the example performed on this occasion for the first time in London is probably one of the earliest, though its exact date cannot be fixed. It is scored for strings, oboes, and horns. The first and last movements are not remarkable, but the *adagio sostenuto* in E flat reminds the hearer very curiously of the corresponding section of Mozart's so-called 'Jupiter' Symphony, alike in the use of the muted violins and the florid ornamental passages. It is needless to add that the resemblance is a mere coincidence. In the trio of the minuet—a portion of the work full of Haydnesque character—a flute takes the place of the oboes and horns. For apparent eccentricities of this kind, which abound in the works of Haydn and Mozart, the composers were not responsible, having to utilize in the best manner they could the frequently shifting resources placed at their disposal. It is needless to reiterate the opinions we have already expressed concerning Mr. Cowen's Symphony in F, No. 5. They will be found

fully stated in the *Athenæum*, No. 3112, immediately after the work was produced at Cambridge on June 9th, 1887. Once more the delicately scored *allegretto*, which recalls in its orchestration rather than in its themes the corresponding section of Goetz's Symphony in F, proved the most effective portion of the work. Much had been expected of the Belgian violinist M. Ysaÿe, and it may fairly be said that expectations were fully realized. He is certainly an executant of extraordinary capacity, but, so far as his performance of Beethoven's concerto enabled us to judge, he is more of a *virtuoso* than an artist. His tone is powerful, and his bowing remarkable for vigour, which of course is all in his favour in this work, but his embellishments of the text must be strongly condemned. A violinist has his chance in the *cadenza* of showing any phenomenal manipulative skill he may possess, and of this M. Ysaÿe certainly availed himself. In the rest of the work Beethoven's original writing should be maintained in its integrity. As the Belgian performer will appear again at the next concert, when he will play Mendelssohn's concerto, our final judgment on him may be postponed. The vocalist, Mlle. Tremelli, was not altogether fortunate in her selections. Her style is altogether unsuited to florid Rossinian music, and Arsace's air from 'Semiramide' received scant justice. She was more at home, although she forced her voice unnecessarily, in "Voce di donna" from 'La Gioconda.' Beethoven's 'Prometheus' Overture concluded the concert.

The series of concerts commenced by Sir Charles Halle on Friday last week cannot fail to be more than usually interesting from the number of novelties he has announced. Foremost among these are the three quartets of Cherubini recently published, the first of which was introduced on the present occasion. The work is in E, and was composed, or at any rate finished, in 1835. The second of this posthumous series was written in the same year, and is in the key of F, and the last, in A minor, in 1837. The programme of last week's concert contained no analysis of the E major quartet, but, like Cherubini's works generally, it was quite easy to follow on a first hearing. As regards the first movement there is little to be said, but the next, a *larghetto* in C, is remarkable for some fanciful dialogue between the various instruments, and the conclusion of the movement is almost grotesque. The *scherzo* is a thing of shreds and patches, and not by any means satisfactory, but the *finale* is in Cherubini's best style. The subjects are refined and elegant, and the development does not dishonour the most classical of modern Italian composers. On the whole, we must regard this quartet as quite worthy of publication, though, of course, it cannot add anything to its author's reputation. It was exceedingly well played by Madame Néruda, Herr L. Ries, Herr Straus, and Herr Franz Néruda, and obtained a warm reception. The other concerted works in the programme were Beethoven's Sonata in G for piano and violin, Op. 96, and Dvorák's Pianoforte Quintet in A, Op. 81. Sir Charles Halle played Nos. 1 and 4 of Schubert's Impromptus, Op. 142.

Some little variety will be given to Señor Sarasate's new series of six concerts, as



two of them are to consist of chamber works, or, more strictly speaking, works for piano and violin, together or separate. Last Saturday's performance was orchestral, the most important item for violin being Max Bruch's Concerto in D minor, No. 2. This unsatisfactory work, which was first heard at the Crystal Palace in 1877, is only rendered tolerable when Señor Sarasate is the executant. His beautiful phrasing, exquisite tone, and faultless intonation would make even inferior music acceptable, and he has never played better than on the present occasion. His other solos were Raff's 'La Fée d'Amour,' and his own fantasia on airs from 'Carmen.' These are mere show pieces, enabling Señor Sarasate to display his unrivalled manipulative skill. The purely orchestral works were Liszt's symphonic poem 'Tasso, Lamento e Trionfo,' and Mendelssohn's Overture to 'Athalia.' The former is one of the most acceptable of Liszt's ambitious works, but it needs a conductor thoroughly in sympathy with the music. The rendering under Mr. Cousins was creditable, and nothing more; there was no unity of expression in the orchestra, nor any distinctiveness of character in the interpretation.

The programme of the second Richter Concert on Monday included two symphonies, Mozart's in D, generally known as the Prague Symphony, and Schumann's in B flat. Both of these works are rather out of the usual repertory of these concerts, and Herr Richter deserves the thanks of musicians for including them in his scheme. As regards the interpretation, Mozart received far more justice than Schumann. The first symphonic work of the latter composer was rather coarsely played, but the beautiful melodies in Mozart's work were brought out with charming clearness and expression. The rendering of Beethoven's 'Leonora' Overture, No. 3, and the 'Charfreitags-Zauber' from 'Parsifal,' left nothing to be desired, but again it is necessary to blame Herr Richter for placing such a vulgar piece of claptrap as Glinka's 'Komarinskaja' in immediate juxtaposition with Wagner's deeply religious music. Next Monday, in commemoration of the anniversary of the Bayreuth master's birthday, which occurs on the following Wednesday, the programme will be composed entirely of his works, including the 'Liebesduett' from 'Die Walküre,' to be sung by Madame Valleria and Mr. Lloyd, the 'Siegfried Idyll,' 'Siegfried's Tod,' &c.

#### Musical Gossip.

ON Thursday Mr. F. H. Cowen signed a contract with the Carl Rosa Opera Company for the production of a new opera. The libretto is to be furnished by Mr. Joseph Bennett, and will be based on a Scandinavian subject.

THE full programme of the musical performances in connexion with the Paris Exhibition has been published and is decidedly disappointing. We have already mentioned the two concerts of Russian music, and to these may be added two by a choir from Christiania, and four by a Spanish orchestra from Madrid. England and Germany will, it seems, be entirely unrepresented.

Mlle. ESPERANZA KISCH gave a pianoforte recital at the Steinway Hall on Tuesday afternoon, her programme including Beethoven's

Sonata in A flat, Op. 26, and Schumann's 'Papillons.' We regret to be unable to speak favourably of her performance, both works suffering from incorrectness and exaggeration of emphasis.

MESSRS. LUDWIG AND WHITEHOUSE gave the second of their chamber concerts at the Princes' Hall on Tuesday evening. The principal works announced were Brahms's Quintet in F, Op. 88; Beethoven's Quartet in B flat, Op. 18, No. 6; and Grieg's Sonata in C minor for piano and violin, Op. 45. Madame Haas was the pianist and Miss Liza Lehmann the vocalist.

A CONCERT was given by the Popular Musical Union at Grosvenor House last Saturday afternoon, in aid of the objects of the association. With the nature of these objects our readers are familiar, and we are pleased to notice that the society now fully recognizes that music of a higher class than ballads is appreciated by the masses of the people. During the past year 40,000 persons have attended the concerts, which have included 'The Messiah,' 'The Creation,' 'Judas Maccabæus,' and 'The Redemption.' No criticism is necessary concerning Saturday's concert, in which the choir and orchestra of the Union, and Miss Josephine Simon, Madame Sterling, Mr. Claude Ravenhill, and Mr. Johannes Wolff, took part.

THE last concert of the Royal Amateur Orchestral Society took place last Saturday evening in St. James's Hall. The best performance was that of the Prelude to 'Lohengrin,' and the worst Liszt's Rhapsody in F, No. 1, in which the strongly marked rhythms were almost obscured, owing to the lack of precision in the strings. Madame Nordica was the vocalist.

ON the same evening the Stock Exchange Amateur Orchestral Society gave a high-class smoking concert at the Princes' Hall. Exceedingly creditable performances were given of the overtures to 'Oberon' and 'William Tell,' Massenet's suite 'Scènes Pittoresques,' and Sullivan's incidental music to 'The Merchant of Venice.' Mr. H. Sternberg, a member of the society, evinced much technical skill as a violinist in a piece by Vieuxtemps.

MISS CLARA MYERS, an agreeable mezzo-soprano vocalist, gave a concert, also on Saturday evening, at Willis's Rooms, with the aid of the St. George's Glee Union. The programme included Mendelssohn's 13th Psalm for contralto solo and chorus, and was generally rather above the average of concerts of this description.

MISS DORA SCHIRMACHER gave a pianoforte recital at the Princes' Hall on Wednesday afternoon, her programme containing Weber's Sonata in A flat, Schumann's 'Davidsbündler,' various smaller pieces, and three trifles by Beethoven from the volume of posthumous compositions published by Messrs. Breitkopf & Härtel last year. They are all in the key of C, major or minor, and one of them was originally intended—from the evidence of Beethoven's sketch-books—as the *finale* of the Sonata in C minor, Op. 10, No. 1. It is a characteristic little movement, but certainly inferior to the actual *finale* of the work named. Miss Schirmacher's playing was, on the whole, rather rough and wanting in refinement. She has plenty of vigour, but lacks delicacy and finish.

THE Shinner Quartet, who have greatly improved in *ensemble*, gave a concert at the Princes' Hall on Wednesday evening. Excellent performances were given of Schubert's Quartet in D minor, and Brahms's Quintet in F minor, Op. 34. Miss Zimmermann was the pianist.

MR. DAVID STOTT will shortly issue Miss L. A. Smith's 'Through Romany Songland,' which will contain specimens of the gipsy songs of all countries—words and music.

WE regret to learn the abandonment, at any rate for the present, of the proposed visit of the Vienna Männer-Gesangverein to London. Misunderstandings unfortunately arose from the

ignorance of those who planned the enterprise of the conditions under which alone success can be ensured in the matter of concert-giving in this metropolis. Male-voice choirs are not particularly popular with us, and it is quite a mistake to suppose that the public would have flocked to the Albert Hall to hear a body of singers known only by reputation to musicians, even with the knowledge that the performances were for charitable purposes.

WE are pleased to hear that Sir Charles Halle will give a series of six concerts at St. James's Hall next winter with his Manchester orchestra.

M. MASSENET's new opera 'Esclarmonde' was produced at the Paris Opéra Comique on Wednesday. The plot is fantastic, with a strong admixture of the supernatural element, and the music is said to be in the style of grand opera, resembling that of the same composer's 'Le Roi de Lahore.'

#### CONCERTS, OPERAS, &c., FOR NEXT WEEK.

- MON. Royal Italian Opera, 8, 'Faust.'
- Misses Josephine and Ida Arnbeg's Concert, 8, Steinway Hall.
- Madame Louise Christi's Concert, 8, St. James's Hall (Piccadilly).
- Richter Concert, 8.30, St. James's Hall.
- TUES. Herr Schönberger's Pianoforte Recital, 2, Princes' Hall.
- Miss Alice Gomes's Concert, 8, Princes' Hall.
- St. James's Band Concert, 8, Steinway Hall.
- Royal Italian Opera, 8.30, 'Carmen.'
- WED. Herr Waldemar Mayer's Concert, 5, Princes' Hall.
- Musical Guild Chamber Concert, 8, Kensington Town Hall.
- THURS. Mr. Harold Savory's Concert, 3, Steinway Hall.
- Mr. Edwin Bowen's Concert, 3, Princes' Hall.
- Royal College of Music, 7.30, Alexandra House.
- Philharmonic Concert, 8, St. James's Hall.
- Mr. Henry Cross and Madame Cross-Lavert's Concert, 8, Steinway Hall.
- Royal Italian Opera, 8.30, 'La Traviata.'
- FRI. Sir Charles Halle's Chamber Concert, 3, St. James's Hall.
- Mr. Edward Pister's Concert, 3, Princes' Hall.
- Miss Marian McKenzie's Concert, 3.30, Dudley House.
- Mr. Bertram Luard Selby's Concert, 8, Steinway Hall.
- SAT. Señor Sarasate's Concert, 8, St. James's Hall.
- Royal Italian Opera.
- Her Majesty's Theatre.

#### DRAMA

##### THE WEEK.

VAUDEVILLE.—Afternoon Representation: 'Angelina,' a Farce in Three Acts. By W. Cooper.

TERRY'S.—Afternoon Performance: 'The Grandsire,' a Play in Three Acts, from 'Le Filibustier' of Jean Richepin. By Archer Woodhouse.

'ANGELINA' is the inoffensive, if not particularly significant title bestowed by the adapter upon a version of 'Une Mission Délicate,' by M. Alexandre Bisson. The original, a clever and saucy piece, worthy in all respects of the pen to which we owe the 'Député de Bombignac,' was produced at the Théâtre de la Renaissance on the 8th of January, 1886, and, after an important change in the cast, ran for a hundred nights. Mr. Buchanan—not to respect what, after all, is a *secret de polichinelle*—has done as well as is to be expected in dealing with a difficult subject. He has preserved some measure of the vitality of the play, has retained the wit of the dialogue, and has even in one case contrived to enhance the humour of a secondary character. Not more maladroit than the ordinary English adapter is he in dealing with the incidents of the story. The essence of the plot is, however, lost when for a mistress is substituted a wife. In the original Capt. Picardon in going to the wars confides to two old friends, Labarède and Personnois, the "belle Angéline," instructing them before all things to take care that during his absence she does not mope. Personnois, who is old, meets with little favour, but Labarède spends every night with his charge, and pretends to his wife that he has been at his club. Returning unexpectedly, the captain all but surprises the guilty pair. Labarède escapes after a scrimmage with the *concierge*, who takes him for a robber, and with the loss of his hat. Personnois innocently goes in search of the

missing head-gear, and, falling into a *gust-apens*, returns in charge of the police. Labarède, who has now two quarrels upon his hands, becomes the victim of some infamous reprisals on the part of his enemies, and is carried to prison at a moment when he believes his wife is about to elope with a young lover. This position when reached is highly comic. A termination neither very comprehensible nor very workmanlike is forgiven by a public entertained by what has gone before.

In the English version Angelina is secretly married to the captain. By this device the prudery of a people which, as has often been said, is more squeamish with regard to names than to things, is satisfied, and the immorality of the play is accentuated. It is useless to deal with other variations. The whole remains amusing in spite of alterations, the cynical change of motive is accepted, and the diaphanous covering which hides nothing and suggests much is respected.

The characters meanwhile are measured to their respective exponents. For the three months' suspension, from a ministerial bureau which he never visits, of Pessonnois, who has created a scandal by being dragged through the streets in charge of *sergents de ville*, is substituted in the case of the English representative the banishment from society of a would-be aristocratic stockbroker. The change fits the part entirely to Mr. Gilbert Farquhar. Hector de Coursensac, a *blasé* young professor of pessimism, becomes a student of Herbert Spencer, with a scientific jargon and an affectation of indifference contrasting with his keen regard to his own interest. In the hands of Mr. Cyril Maude this is the best part in the piece. Mr. Thomas Thorne plays the principal character, first taken by M. Saint-Germain and subsequently by M. Noblet. He is painstaking, but his style, grave rather than airy, is not well suited to the part. Madame Labarède, the martial wife of the hero, the daughter of a *maitre d'ecrime*, ready to take upon herself the quarrels which her husband only seeks to shun, becomes not too conceivable in English. In the part Madame Desclauzas, who replaced Mlle. Dunoyer, obtained a great success. Miss Homfrefys looked the character, but was scarcely at home in it.

'Angelina' was received with favour, and is to be repeated on Wednesday and Saturday afternoons. As an instance of the disadvantage attending the method of treatment necessary apparently in England, it may be said that the most amusing scene in the French comedy—one in which Pessonnois, the new possessor of the frail Angelina, discovers her in compromising association with his predecessor—is entirely omitted. How to deal with pieces of this class is a known crux. Perhaps the best plan is to leave them "severely alone."

'Le Flibustier' of M. Jean Richepin was given at the Comédie Française on the 14th of May in last year. It is a pretty, touching, and idyllic piece, the action of which passes at St. Malo in the beginning of the present century. To prevent the shock which the death of his grandson will inflict upon an old Breton sailor, a young shipmate is persuaded to personate the absentee. He is taken to the heart of the old mariner, and to that of Janik his

pretty grandchild, the affianced wife of her missing cousin. The youth supposed to be dead returns, and charges with treachery the man he finds installed in his place. After some scenes of passion and of tenderness the new-comer, no longer a sailor, but a *flibustier*, sees that there has been no disloyalty, returns to his wanderings, and all is well. The betrothal of children of ten and four respectively seems a not too probable incident, and the self-accusations of two young people who follow the impulses of their own hearts are excessive. All is, however, pretty and tender, and the piece is played with great delicacy by Mr. Alexander and Miss Calhoun as the lovers, Mr. Maclean as the old sailor, Mr. F. Terry as the *flibustier*, and Mrs. Billington as the mother of the heroine.

### Dramatic Gossip.

ON Wednesday Mr. Toole revived 'Artful Cards,' in which he resumed his original and very amusing impersonation of Robert Spicer Romford. Miss Eliza Johnstone was Mrs. Romford, and Miss Kate Phillips the Countess Asteriski. Messrs. Lowne, Billington, Westland, Brunton, and Shelton, and Miss Wolseley were included in the cast. 'Waiting Consent' and 'Ici On Parle Français' were also given.

MR. ARTHUR DACRE has been engaged for the production of 'A White Lie,' which, it is anticipated, will be given at the Court next Saturday, and also with a view to the probable revival of 'Impulse,' in which he will play his original part of Victor de Riel.

THE part in 'Nowadays' vacated by Mr. Wilson Barrett, whose engagement at the Princess's terminates to-day in 'Ben-my-Chree,' will be taken on Monday next by Mr. William Rignold. A fortnight later Mr. Leonard Boyne will appear in 'A True Heart.' 'The Royal Divorce,' a drama written by Mr. Wills for Miss Grace Hawthorne, is to be given during the season.

A MISCELLANEOUS programme given at the St. James's Theatre on Tuesday afternoon, for a benefit, comprised a comedietta by Mr. Philip Havard, entitled 'Well Matched.' This was played by Mr. Lionel Brough, Mr. Sidney Brough, and Miss Kate Phillips.

'SOME DAY,' a three-act comedy by Mrs. Newton Phillips and Mr. John Tresahar, was produced at the St. George's Hall on Monday afternoon. Mr. Tresahar, Mr. C. Cooper, Mr. Hicks, Misses Elsie Chester, Dairrolles, Lewes, and Woolgar Mellon took part in the performance.

MR. W. H. POLLOCK and Mr. Joseph Hatton have written a drama, a principal character in which, Chicot the Jester, will be played by Mr. Richard Mansfield.

THE performance of 'Marah' by Mr. W. Sapte, jun., at the Prince of Wales's Theatre, has been postponed until May 31st in consequence of a benefit to Mr. Rutland Barrington taking place on the 28th, the day originally fixed. Managers generally seem incapable of combined action. In the case of afternoon performances, however, some arrangement such as is made above seems indispensable. The best disposed chronicler can scarcely be in two places at once, as he was challenged to be on Thursday last. It would be greatly to the advantage of managers to appoint a committee to regulate the production of novelties.

TO CORRESPONDENTS.—J. S. M.—T. D.—J. E.—J. S. L.—A. L. H.—H. J. G.—W. D.—H. G.—received.  
C. J. N.—We cannot undertake to answer your question. No notice can be taken of anonymous communications.

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